SCORING THE HOLOCAUST:

A COMPARATIVE, THEORETICAL ANALYSIS OF THE FUNCTION OF FILM MUSIC IN GERMAN HOLOCAUST CINEMA

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Dedicated to Pauline (1924-2005) and Kenneth Eyre (1922-2011)

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ABSTRACT

Holocaust representation in film has received much academic attention, with a focus on how cinematography and the narrative may assist our memorialisation process.

One aspect of film which has received little academic attention, however, is the issue surrounding the musical accompaniments of such films. The musical score often goes unnoticed, but may also contain emotional qualities. It can make an audience laugh, cry or alter their perception of the narrative.

The three countries of East, West and reunified Germany have each attempted to engage with the Holocaust, including through the medium of film. They have done so in contrasting ways and to varying degrees of effectiveness. The opposing political, social and cultural environments of East and West Germany outweighed their geographical proximity. Likewise, reunified Germany developed a third, divergent approach to Holocaust engagement.

This thesis combines three key existing fields of academia: film music theory, Holocaust representation in film, and German politics, history and culture.

Through comparative textual analyses of six film case studies, two each from East, West and reunified Germany, this thesis examines whether there are examples of similarities or inherent, reoccurring musical characteristics which define the Holocaust on screen. Furthermore, the six analyses will be supported by contextual examinations of the respective countries, directors and composers in order to ascertain whether there were political, cultural and/or social considerations which impacted upon the film scores.

The original contribution to knowledge to which this thesis lays claim is that it forms the first significant scholarly engagement with not only the film music of German Holocaust cinema specifically, but, on a broader scale, the ongoing theoretical discourse surrounding film music and representation. This new contribution to Holocaust knowledge also extends to a continued development of the understanding of and engagement with the event and its audio-visual representations.

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CHAPTER 1:
INTRODUCTION

Representations of the Holocaust on screen, the German engagement with the Holocaust, and film music studies are three academic disciplines which are represented by a varying, eclectic range of scholarly studies. This thesis seeks to combine all three into one piece of academic research. Likewise, the music of the Holocaust, such as songs performed in concentration camps, has received much academic attention while film music has not, and consequently this study of film music aims to deepen the understanding of music depicting or relating to the historical event known as the Holocaust.

There are thousands of Holocaust films in the public domain. The genres which have been represented by Holocaust narratives include 'compilation documentaries, cinema vérité exposés, docudramas, melodramas, biographies, autobiographies, experimental films, Academy Award winners, slapstick comedies, horror films, and pornography' (Hirsch 2004: 3). These films perform a number of functions, including memorialisation of victims, memorialisation of the camps themselves, attempts at perpetrator representation, cathartic experiences for survivors, biographical condemnations of leading figures, coping with the genocide through laughter and, in extreme cases, forms of titillation. Holocaust films originate from a number of countries, but the most academically and politically intriguing producer of Holocaust films is that of the predominant historical perpetrators: Germany. Administratively, this includes Nazi Germany (1933-45), post-war occupied Germany (1945-49), East and West Germany (1949-90), and finally, reunified Germany (1990-present).

This thesis builds upon existing research into Holocaust representation in the cinematic domain, but also examines how Germany, or more specifically the plural Germanies, dealt with, and are dealing with, the ongoing issue of *Vergangenheitsbewältigung* (coming to terms with the past) through the medium of cinema. The scope of existing scholarly works is extensive, covering the separate fields of Holocaust films, the German engagement with the past, and critical approaches to film music. Existing literature focusing on Holocaust films and the German engagement is lower in number, and adding the final element of film music results in lower numbers still. This presents a gap in knowledge which this thesis contributes towards closing. From a musicological viewpoint, film music studies have focused so far on commercial American films, alongside some European, Russian, and Japanese films (Neumeyer 2014: 5). Therefore, the original knowledge which this thesis contributes is that it is the first lengthy scholarly engagement with the musical accompaniments in films based on the Holocaust. The justifications behind the value of this

research are threefold. Firstly, the research continues the academic engagement with the Holocaust, which is widely acknowledged as a cataclysmic world event which should never be forgotten, so ongoing research encourages an enduring engagement and remembrance. Secondly, the research takes film musicology along a trajectory that engages with challenging or difficult narratives of suffering and trauma, and considers ethical considerations outside of the ubiquitous Hollywood mainstream cinema. The academic interest in film music has risen dramatically in the last two decades, and this thesis contributes to this rise by suggesting new avenues of research. Finally, the research questions and overarching theme of the thesis encourage and employ a large degree of interdisciplinary study which results in impact in a wide scope of academic fields.[1] The key research questions identified from this research project are:

i) Identifying and categorising functions of film music from relevant fields of film musicology, how successfully can these categories be applied to cinematic representations of the Holocaust?

ii) How do the political, social, geographical and cultural relationships between East, West and reunified Germany offer differing or similar approaches to the underscoring of Holocaust cinema?

iii) How are characters represented musically, and are these representations religiously or culturally sensitive, clichéd, or stereotypical?

The research questions will be approached by performing a comparative, theoretical analysis of six film scores. By approaching the three research questions above, this thesis will ascertain whether there is a predominant sound of the Holocaust in terms of music used, whether tonally, harmonically, melodically, stylistically, or instrumentally. While each case study will be analysed independently of one another, there will also be discussions linking them to the state of cinema in the country at the time of release, and comparisons will be made across all six films and three countries. Chapters four to six will be structured in a way which assists these comparisons, with a discussion of Holocaust reception in the respective country and a contextual cinematic history opening each chapter. For example, the East German DEFA and West German New German Cinema are examined, so that the case study films can be placed contextually in the historical timeline of German cinema, and are

[1] Neumeyer (2010: 5) claims that film music itself is highly interdisciplinary, stating that film music studies are 'a node between disciplines, principally film studies, language and literature studies, media (communication) studies, and musicology (or music studies).'

not simply standalone films. The chapters will then continue with two film case studies per country, followed by a concise discussion and summary to end. The case studies chosen consist of two films from East, West and reunified Germany as follows, the rationale for which may be found in chapter 3.2:

East Germany:
Nackt unter Wölfen (*Naked Among Wolves* 1963: dir. Frank Beyer), *Jakob der Lügner* (*Jakob the Liar* 1974: dir. Frank Beyer)

West Germany:
Aus einem deutschen Leben (*From a German Life* 1977: dir. Theodor Kotulla), *Hitler, ein Film aus Deutschland* (*Hitler, a Film from Germany* 1977: dir. Hans-Jürgen Syberberg)

Reunified Germany:
Der letzte Zug (*The Last Train* 2006: dir. Joseph Vilsmaier, Dana Vávrová), *Die Fälscher* (*The Counterfeiters* 2007: dir. Stefan Ruzowitzky).

This thesis arrives at a time when Holocaust representation and the German engagement with the past is entering a complex era. A quarter of a century has passed since German reunification, and the notion of a unified Germany is becoming normalised in more than one generation. At the same time, the Holocaust is in the process of leaving living memory as the survivors, perpetrators and bystanders pass on, with the 70th anniversary of the end of both World War II and the Holocaust occurring in 2015. Therefore, representations of the historical event will play an increasing role in memorialising and teaching the Holocaust to generations who may feel far removed from it. In Germany, there is a wide spectrum of social groups who may all approach the Holocaust differently. For those in extreme old age at the time of writing, the Holocaust is something that they may have lived through as German civilians.[2] There are German civilians for whom the Cold War and the East/West divide was a big part of their formative years. Finally, for those in their twenties or younger, the modern day reunified Germany is all they have known. This eclectic population forms a social and cultural backdrop to the German films made about the Holocaust throughout the years. The elderly generation may have watched anti-Semitic films released by the Nazi party in the late 1930s and 1940s, those who grew up in the old East Germany might only

[2] The lack of knowledge of the Holocaust by German civilians, and the notion of some people witnessing the persecution but doing nothing, is in itself being a much-debated darker aspect of German history. See Eric Sterling in Harry Cargas (1999: 109-121) for a discussion of civilian bystanders.

have known the Holocaust on screen through the ubiquitous anti-fascism in East German cinema, while those in the West may have remembered the huge impact that the American TV series *Holocaust* had in the late 1970s. Finally, for those of younger generations, it is arguably modern film with which they may have engaged, such as *Die Fälscher* or *Der letzte Zug*. This intriguing tapestry of representation and reception acts as context for the case studies and film music analyses.

1.1 DEFINING HOLOCAUST

The word Holocaust has been used frequently to introduce the thesis, but the term is problematic, and no single definition for the catastrophic historical event will ever be totally satisfactory to everyone. The Holocaust is at the centre of twentieth-century history, and it is considered as a significant human disaster (Fuchs, Cosgrove and Grote 2006: 33). In this thesis, the contentious terms 'Holocaust', 'genocide' and 'Shoah' appear frequently from hereon in. It is essential, therefore, that these terms are defined to circumvent controversy and provide necessary clarity. The Holocaust is synonymous with evil in Western civilization, and has been labelled an unprecedented type of genocide (Bauer 2001: ix). From Bauer's viewpoint, genocide is something of which the Holocaust is but one example. From this stance, the Rwandan and Cambodian genocides, to name two other twentieth century examples, could not therefore be labelled as 'holocausts' (note the lower case 'h'), as this would form a contradiction in the terminologies and definitions.

Genocide itself is a term which cannot easily be defined. There is ongoing debate and frustration at the lack of universal definition for such an important term. The *Oxford English Dictionary* (2012) defines genocide as 'the deliberate and systematic extermination of an ethnic or national group'. This definition, however, is problematic. Genocide would not be the term applied if many faiths and ethnic backgrounds murdered in the operation, a point which is further strengthened by the *OED* definition (Charny 1994: 70-71). There is a tendency to use 'genocide' and 'ethnic cleansing' interchangeably, but we may ask how it could be classed as genocide if a wide spectrum of ethnicities, nationalities or groups were victims. Furthermore, we might find the boundaries between genocide and 'mass murder' challenging to ascertain, and could argue that the terms are in fact mutually exclusive. Genocide *can* sometimes be exemplified clearly by events in human history. Charny argues that 'the murder of twenty million Soviet citizens by Stalin [and] the murder of one to two million Cambodians by the Khmer Rouge' were instances of clear-cut genocide (1994: 70). Whereas Bauer stated that the Holocaust was an example of genocide, this only conforms to the dictionary definition if we view the Holocaust as a *Jewish* genocide. If we include the murder of homosexuals, political prisoners, the disabled and so forth as aspects of the

Holocaust, it can no longer, according to the dictionary definition, be genocide. For the purposes of clarity in this thesis, the term 'Holocaust' is used as a contextual timeframe or historical event with regard to the era during which the films and television programmes studied are based. For example, 'during the Holocaust' is used to define the time between approximately the Wannsee Conference (20th January 1942) and the end of the Second World War in 1945.[3] 'Holocaust' refers to the persecution of the Jews *primarily,* but does not exclude other groups of people identified in the scenes studied. The term 'genocide' is used sparingly in favour of 'Holocaust', but may be used to refer to the Holocaust in a larger historical context. 'Shoah' refers directly to the Jewish persecution and extermination, but is replaced in most cases by 'Holocaust'.[4]

The Holocaust, generally agreed to roughly coincide with the years of the Second World War (1939-45) but intensifying after the Wannsee Conference and the commencing of the Final Solution, is arguably the darkest period of human history; a systematic and ruthless extermination process; 'an unprecedented crime against humanity' (Wistrich 2003: xi). Taking the predominant view that the Holocaust was predominantly an act of genocide against the Jewish peoples, the death toll is estimated at 6 million. However, there is an argument that gypsies, homosexuals, the mentally and physically disabled, political and religious prisoners, and civilians who were victim to mass executions should be included in the Holocaust death toll (Niewyk 2000: 45). This pushes the number of lives lost to a figure as high as 17 million. For the sake of this doctoral research, the predominant focus is on the Final Solution and the Jewish persecution, acknowledging that the majority of so-called 'Holocaust films' focus on this element of the genocide. Therefore, the term Holocaust is used here to mean the systematic persecution and extermination of around six million Jews by Nazi Germany and its partners during World War Two.

1.2 HOLOCAUST RECEPTION AND LEGACY IN THE GERMANIES

Issues surrounding the reaction to, and reception of, the Holocaust in post-war Germany are complex, due to the differing perspectives of the Holocaust in East and West Germany, and the reunified Federal Republic of Germany. The ideological differences between the

[3] The Wannsee Conference, held on the outskirts of Berlin, was a meeting of leading Nazi officials including Adolf Eichmann. It was here that the "Final Solution to the Jewish Question" was presented by Reinhard Heydrich, and subsequently the extermination of the Jews began in earnest.

[4] The word 'Shoah' derives from the Hebrew word for catastrophe or calamity, and has become not only a synonym for the Holocaust, but the standard term for the event in Judaism.

East and the West far outweighed their geographical proximity, and provided two contrasting outlooks on the Holocaust. The reunification process in 1990 produced a unified German democratic state; one which has generated a third independent view on Holocaust remembrance and representation.

During the initial post-war decades, the Holocaust was not the focus of much scholarly inquiry worldwide, suggesting that there was not an immediate engagement with the past (Fuchs, Cosgrove and Georg 2006: 33). There were debates about how best to engage with the Holocaust in the Germanies, and more broadly in terms of the German coming to terms with the past, or *Vergangenheitsbewältigung.* This culminated in West Germany with the Historians' dispute, or *Historikerstreit*. The *Historikerstreit* was a major public debate between left- and right-wing intellectuals, resulting from years of *Vergangenheitsbewältigung* discourse.

The *Historikerstreit* debated the uniqueness and moral meaning of the Holocaust between 1986 and 1989 and was prompted by a letter published in the *Frankfurter Allgemeine Zeitung* by the historian and philosopher Ernste Nolte (Nolan 1998: 51; Eley 1988: 172). Nolte's writings 'concerned the place of the Nazi past in West Germany's contemporary political culture' and contained 'both difficulty and provocation' (Eley 1988: 173). This debate, while crucial, was still but one part of the larger movement of *Vergangenheitsbewältigung*. Politically, the Holocaust was avoided as much as possible, but films, literature and art, in cultural terms, were an important motivation for an engagement with the historical event. These terms were born out of circumstances which saw very little initial engagement with the Holocaust from both sides of the border. As Mark Wolfgram points out, '[t]he common scholarly perception is that both German societies [East and West] were generally silent on the Nazi past and questions surrounding the Holocaust for much of their history' (2010: 52). There was a general omission of the specifically Jewish aspects of the Nazi past in a large proportion of mid-twentieth century discussions on the Holocaust, and Wolfgram continues by stating that the Holocaust debate was 'subsumed under a universalised view of everyone having suffered at the hands of the Nazis' and that it was only the 'later discovery of the Holocaust as public knowledge in the 1970s [that] eventually opened a challenge to these post-war mythologies' (2010: 33).

With a discussion on the reception and legacy of the Holocaust in East, West and reunified Germany taking place in chapters four, five and six, it is important in the first instance to acknowledge the years immediately following the fall of Nazi Germany. The end of World War II saw a dramatic change in the political makeup of Germany. On 8th May 1945, the *Grossdeutsches Reich* (Nazi Germany) ceased to exist. Midnight on this date came to be

known as *Stunde Null* (Hour Zero) in Germany, and the time following this become known as *Nachkriegszeit* (post-war). In the months which followed the surrender and defeat of Nazi Germany, the land and Berlin was divided among the four victorious allied powers of the United Kingdom, USA, France and USSR.

In a country which was under occupation by four former adversaries for four years, with no self-governing element, it is unsurprising that the national engagement with the Holocaust was low, aside from certain vigorous coerced re-education efforts from the occupied forces; in particular the Americans, who sought to denazify the country and impose upon them Western democratic values in the West, while the USSR established socialism in the East. Lothar Kettenacker summarises the political and administrative situation in one zone by stating that 'the British would have liked to rule…via a German government, [but] it was soon all too obvious that it would not serve any useful purpose' (1997: 10). That is not to say that there wasn't *some* engagement from the German civilian population, but this was often forced upon them by the occupying forces either through newspaper articles or film, rather than being German-led ventures. The most well-known Holocaust film from this period was the American zone-produced *Die Todesmühlen* (*The Death Mills* 1946: dir. Hanus Burger and Billy Wilder) which was shown to German citizens in the aftermath of the end of the war and liberation of concentration camps. The German engagement, therefore, was limited to its everyday citizens, many of whom may not have had any direct involvement with the war or even with Nazism.[5] The reaction to the film was varied, ranging from emotional responses to the horrific images, to reactions of ambiguity and indifference (Haggith and Newman 2005: 61). This unsuccessful attempt to broaden knowledge of the Holocaust resulted in a sustained muted response to the atrocities immediately following the fall of Nazism. However, it was an effective technique in coercing the German civilians who lived near the camps into confronting their complicity with the Holocaust. Despite this American attempt to shame the Germans into a discourse with the Holocaust, David Bathrick claims that the lack of engagement was also common further afield, claiming that 'little public discussion or media representation of Jewish extermination took place in Europe or the United States in the first decade after the war' (2007: 112). Contrary to this, Ingo Loose actually claims that 'the terror and Holocaust [of Nazi Germany] was discussed more openly [in the immediate post-war period] than in the subsequent fifteen years' due to films such as *Die Mörder sind unter uns* (*The Murderers Are Among Us* 1946: dir. Wolfgang Staudte), *Affaire Blum* (*Blum*

[5] This is a complex area of Holocaust and German historiography. See Cesarani and Levine (2002) for an indepth examination of the term and concept of 'bystander effect'.

Affair 1948: dir. Erich Engel) and *Morituri* (1948: dir. Eugen York) which coincided with the prolific Artur Brauner beginning his career as a film director (2009: 3). *Die Mörder sind unter uns* is a prominent example of the Soviet Union approaching film as an educational tool in the immediate post-war years, and committing to a strong anti-fascist rhetoric which would become a theme of many DEFA films for decades to come. The film is set in destroyed Berlin immediately following the defeat of Nazi Germany. A former military surgeon returns home from the front, to his bombed out home, and turns to alcohol as a coping mechanism for post-war trauma. A concentration camp survivor, Susanne Wallner returns home shortly after and finds that the military surgeon has moved into her undestroyed home. They live together and become friends. The military surgeon plans to kill his former captain, but he and the camp survivor decide instead to put the captain on trial, and they start a post-war life together. *Affaire Blum* is set in 1926, when the Nazis were beginning to show potential as a force, and follows a Jewish character who is almost murdered. Finally, *Morituri* follows a group of concentration camp escapees who hide in a forest as the end of the war approaches. They are almost caught by the Germans, who move perilously close to their hideout, but the advancing Russians ensure they remain safe. The three films therefore deal with the Holocaust less directly than the films chosen as case studies in this thesis, but nevertheless showed a greater engagement with it through film than would be seen in the following decade and a half. One of Brauner's later films, *Der letzte Zug*, forms a case study in chapter six.

CHAPTER 2:
LITERATURE REVIEW

Holocaust representation in film is a well-documented area of academic practice, and forms the crux of this thesis' research question when combined with the similarly well-represented film music theory output. As these two separate research foci, one grounded in historiographical and filmic backgrounds and the other in musicology, have thus far remained largely separated in academic study, it was felt necessary to examine thoroughly the relevant existing literature from both disciplines before an attempt is made to reconcile their usage. This chapter will review literature relating to Holocaust representation in film, film music theory, and Holocaust film music. Finally, it will investigate the difficulty surrounding the concept of Jewish music, and comment on existing theories and definitions.

2.1 HOLOCAUST REPRESENTATION IN FILM

Holocaust representation in any form is the subject of on-going debate which persists in both academic and non-academic circles. Sander Gilman offers one of the most concise explanations of the recent history of arguments surrounding Holocaust representation, and highlights the historical context with which this thesis engages. Gilman explains that '[d]uring the past few decades there has been much speculation about the impossibility or the appropriate way of imagining or representing the Shoah' (2000: 279).[6] This could apply to all art forms, including literature, poetry and, of course, film. This is represented by Theodor Adorno's famous statement, later retracted, that 'to write poetry after Auschwitz is barbaric' (1955: 33). With an emphasis on film, Judith Doneson claims that Holocaust films 'can create and revive memory, especially in [their] capacity as a popular entertainment', but warns that an 'enormous potential to educate' comes with a risk of attenuation (2001: 6). Attenuation may occur in any teaching of any particular historical period, however, and the risk is outweighed by the educational value of such films.

The issues of ethics and representation continue to be debated in academic circles. Baron develops this claim by highlighting the 'growing number of cultural and media scholars [who] have challenged the injunctions against either representing the Holocaust in feature films or restricting its depictions to documentaries and meticulously accurate docudramas' (2005: 6). Libby Saxton states that 'questions about the ethics of representation are gaining

[6] The terms Shoah and Holocaust are used interchangeably in existing literature. Within quotations, the original terminology is used. In all other cases, the term Holocaust is used to define the mass extermination which took place during the Nazi period.

urgency at a time when ever more diverse forms of Holocaust representation are emerging worldwide, and particularly in cinema' (2008: 3). There are even those who believe that it isn't a question of *how* the Holocaust should be represented, it is rather a question of *whether* it should be represented at all. Saxton reinforces this notion by questioning to 'what extent […] the singular barbarity of the Holocaust cast[s] doubt upon […] adequate representation', and asks whether the experience and appearance of the Holocaust can be 'encapsulated in words or images' (2008: 3). Saxton then acknowledges that there are two sides to this argument, and explains that the critical thought process has commenced a move away from the yes or no questions regarding representation, and on to consideration of yes – but how, and who? She claims that the 'notion that [the Holocaust] remains "unspeakable, "incommunicable" or "incomprehensible" is being treated with growing suspicion', and that the 'focus of critical discussion and artistic invention has shifted [...] to the question of *how* it might adequately or responsibly be represented' (2008: 3).[7] Saxton later lists further superlatives regarding the representational qualities of the Holocaust, by proclaiming that Auschwitz is cited as being 'unnameable', 'unsayable', 'unimaginable', 'unthinkable', 'unfathomable', and so on. In this view, any attempt to represent the Holocaust involve some degree of *mis*representation (Saxton 2008: 7). This validates the notion that there is a measured shift in thought regarding the issues of representation, but also an acceptance that *any* form of representation will, by virtue of the subject matter, contain a degree of *mis*representation.[8] Despite this acceptance that misrepresentation may be an inevitability, Saxton identifies that there are still 'persistent anxieties about the possibility of adequately representing' the Holocaust (2008: 2). It is clear from Saxton's detailed view on Holocaust representation that it is a contentious issue both in society, but also in academia. Firstly, there is a continuing debate as to whether it is morally correct to represent the Holocaust in any form, and secondly, if representations are deemed appropriate, there is the question as to what form these should take.

One scholar who exemplified this conscious shift away from prescribed, unwritten, and uncontested rules of Holocaust representation, was Terence Des Pres, who states three

[7] It is worth noting here that Theodor Adorno later retracted his opinion on poetry after Auschwitz after witnessing some of the works of survivors. He claimed '[p]erennial suffering has as much right to expression as a tortured man has to scream; hence it may have been wrong to say that after Auschwitz you could no longer write poems' (Adorno 1966: 362).

[8] The exception would be concentration camp survivors themselves. The literary works of Primo Levi, for example, are generally considered to be a highly respected and accurate representation of life during the Holocaust, but even these may be subject to a misremembering of certain events.

key principles which filmmakers had begun to disagree or not comply with. The first was that the Holocaust should be represented 'in its totality, as a unique event'; the second was that representations should be 'as accurate and faithful as possible to the facts' with no artistic manipulation; and third, that the Holocaust be treated solemnly or as a sacred event, without dishonouring its victims (Des Pres 1991: 217). It is initially difficult to argue against any of the so-called rules stated above, even in the context of historical representation in general, but the restrictions they may have on artistic representations of the Holocaust are evident when one begins to deconstruct them. For example, approaching the Holocaust as being 'above or below or apart from history' excludes representations of the Holocaust in a purely historical sense. Series such as the highly-praised *The World at War* (1973-4: dir. various) would fall foul due to its placing of the Holocaust into a historical chronology through documentary. The second 'rule' is particularly problematic, especially when taken in the context of this thesis. The forbidding of change or manipulation, even for artistic reasons, is tremendously restricting for film producers. It could be argued that if every film remained as close to the facts of the event as possible, that we would be presented with a collection of films so similar in style, set design and so on, that they may be barely indistinguishable from one another. While a certain sensitivity must be applied to the abhorrent subject matter, artistic license is one aspect of film production which enables the individuality of such films to emerge, to the benefit of the film industry, commercially, and the audiences watching from an entertainment perspective. The final 'rule', requiring a solemn or sacred seriousness in Holocaust representation is one which would be seriously challenged in Holocaust 'comedy' films such as the acclaimed *La vita è Bella* (*Life is Beautiful:* dir. Roberto Benigni) from 1997, to name but one example. Ilan Avisar takes a similar approach to Saxton in his introduction to the complexities surrounding Holocaust. Interestingly, the term 'genuine' is used to describe Holocaust works, suggesting that there may be such a thing as a non-genuine work representation, with Avisar proposing that 'genuine works on the Holocaust are rooted in the necessity to furnish truthful pictures of the unprecedented horrors' of the Nazi atrocities (1988: 1). The definition of what is genuine or not is contentious, and it can be argued that genuine representation in any form is impossible, as it will always be historically removed from the event it is *re*-presenting.

One must again immediately ask where this situates the Holocaust comedy films such as *Life is Beautiful* which is regarded as controversial, but nevertheless won an Oscar, and is critically regarded as one of the finest examples of Holocaust film from the recent past. The classification of any film as 'genuine' or not may cause a debate as on-going as the overriding representational arguments. Despite the importance attached to the notion of 'genuine' Holocaust films, the complex relationship between fact and fiction in the context

of Holocaust representation is reinforced by a 'gap between fact and fiction' which raises issues of representation, and the notion that the events of the Holocaust are often 'fictionally bizarre' and beyond belief (Avisar 1988: 3). This is an interesting point regarding the unprecedented nature of the Holocaust. Through arguing that the mass extermination of millions of people in a systematic manner is fictionally bizarre, despite them actually representing factual events, it can be argued that Holocaust films may have an underlying fictitious aesthetic. This gives rise to the intriguing possibility that producers of Holocaust representations, this term incorporating creators of any art form, may produce material which is more 'realistic' in its representation than the actual historical event was in reality, moving away from the perceived 'fictitiousness' of the Holocaust to create something which is unrealistically 'factual'. This issue resonates with the notion of an autobiographical pact, devised by Philippe Lejeune. It is described by Phillip Eakin, in Lejeune, as 'a contract between author and reader in which the autobiographer explicitly commits himself or herself not to some impossible historical exactitude but rather to the sincere effort to come to terms with and to understand his or her own life' (1989: ix). Aaron Kerner relates this directly to film, and states that 'realism' is a contentious issue which can be achieved and connoted through 'narrative conceit' rather than through an actual signification of the real event (2011: 17).While arguing that 'realistic' films never truly are, Kerner continues by balancing his argument, suggesting that as scholars and audiences, we should rely on other aspects of the representation than 'authenticity' to form our assessments. Narratives, he claims, are a construct, and historical events are only ever *re*-presented on film as it is impossible to open a window on the past and see the event as it actually was (2011: 17). Authenticity, concludes Kerner, should not be the criterion upon which we judge representations of the Holocaust, as it is too muddy a term and too unrealistic an ambition for filmmakers (2011: 17).

It is Avisar however, who most succinctly introduces the difficult general concept of studying representation in relation to film specifically, and explains that 'the purpose of [his] study is to examine how cinematic art meets the crucial challenge of dealing with the extraordinary nature of the Holocaust' and goes on to question 'the adequacy of the medium to record, transmit, convey, interpret, and evaluate the historical event' (1988: ix). Adequacies of any medium to represent such an historical catastrophe will always hold the possibility of being challenged, however. Therefore, this thesis acknowledges that such considerations exist, but focuses on how the Holocaust is represented, rather than dismissing the adequacy of the film industry and medium to create such representations.

Representations of the Holocaust are not simply used to 'record, transmit, interpret' and so forth. There is another key element involved, which is the development of our *understanding*

of the Holocaust. David Bathrick *et al.* suggest that '[v]isual representations of the Holocaust have proved to be an absolutely integral but also highly contested means by which to understand and remember the Nazi atrocities of the Second World War' (2008: 1). It is here that we begin to further understand the paradox in which filmmakers find themselves embroiled. On one hand, the Holocaust is said to be 'unsayable' or even 'unrepresentable' as Saxton describes it, but on the other hand, Bathrick correctly states that film is absolutely integral to our greater understanding of the Holocaust, and also to our memorialization process of the atrocities (Saxton 2008: 7; Bathrick 2008: 1). Therefore, we may acknowledge once more that the general consensus is that the Holocaust should be represented, but that every representation will be interpreted as a misrepresentation by someone, somewhere. This is an inevitable part of filmmaking, however. As Avisar concedes, film can be one of many things based on varying circumstances. He claims that film is, above all, artistic expression or a form of mass entertainment, which often resorts to cliché and stereotype in order to please large audiences (1988: ix). The notion of Holocaust films being produced for commercial success or as a form of mass entertainment is an unsettling one and raises issues of morality, but this has begun to happen more frequently since the early 1990s with *Schindler's List* (1993: dir. Steven Spielberg) acting as a new benchmark in commercially successful Holocaust cinema, and ties in with the notion of normalisation and transnationalism. Commercial mainstream filmmaking is, in the vast majority of cases, a business. If films ran a significant risk of not making a profit, they would probably not be produced. It is therefore a fine line between producing a representation which is both financially viable and entertains to a certain degree, but also morally responsible. This often raises issues, as John Michalczk points out, '[a] tension […] exists between a horrifying human tragedy and the Americanization, distortion, de-Judification, commercialization, as well as the internationalization and fictionalizing of the subject matter' (2005: 12). Michalczk is concerned that filmmakers, in an attempt to follow American or Hollywood convention, are losing sight of the sensitive narrative in favour of commercial success. With this commercialization, he argues, comes a degree of fictionalization which encapsulates the earlier discussions on realism in Holocaust film, highlighting that realism can work both ways. Films can try to be ultra-realistic, forming a misrepresentation of the Holocaust, or they can become too commercially focussed and provide us with an equally misrepresentative view of the Holocaust. We may consider whether there is ever a middle ground, or query whether it is a case of accepting that all Holocaust films are somewhere to the left or right of centre on a scale which has hyperrealism and absolute authenticity at one end, and melodrama, fictionalisation and entertainment at the other. Of course, both views may not be mutually exclusive, but the arguments encountered thus far show that these are the two key moral issues when representing the Holocaust on screen. It is an issue which

has been acknowledged by Linda Grant, who argues that both cinema and literature have struggled with the Holocaust as an art form, and that only in recent years has the event become distant enough to be considered for entertainment cinema (2008).

Grant is describing the Holocaust filmmaking process as it chronologically evolved from a realist approach to an entertainment approach. Shortly after the end of the war, documentary was the most suitable Holocaust representation, and by using time as a natural healer, Grant states that Holocaust films as entertainment may be less morally questionable the further we move away from the events themselves (2008). This is due, in part, to the passing of elderly survivors, witnesses and perpetrators, who, along with historians, might be the predominant demographic who would disagree with such representations. Of course, all of these moral issues raise complex considerations when approaching the films critically. As Avisar points out, 'since the Holocaust is not merely a topical subject but a searing historical experience, individual responses call for a variety of critical approaches rather than a conventional or even rigid type of genre study' (1988: ix).

The issues of representation and authenticity can be applied to the case studies in this thesis. None of the films claim to be documentaries which adhere to historical truths throughout their entire running times. *Aus einem deutschen Leben* is a fictionalised account of a factual figure, but despite the ultra-realist aesthetic of this production, the fact remains that the lead character is a representation of the real man. *Hitler, ein Film aus Deutschland* is abstract and quasi-documentative, but does not attempt authenticity in any form, bar the physical appearances of Hitler and Himmler. The East German case studies consist of one fictional narrative, *Jakob der Lügner*, and one fictionalised retelling of a true story, *Nackt unter Wölfen.* Finally, the reunified German case studies move into the realm of transnational, melodramatic representations, which might incorporate elements of authenticity, but may also discard it at times in favour of commercial success. Therefore, there is a wide spectrum of academic opinion on the issue of representation and authenticity, even among six narrative film case studies.

2.2 FILM MUSIC THEORY

The role and function of music in film has been well-documented since the rise in popularity of film musicology from the late twentieth century onwards. Film music studies up until the 1980s tended to focus primarily on the historiography and traditional function of music in film, whereas more recent literature has begun to examine possible audience perception and individualistic interpretations of music. Therefore, critical film musicology remains a comparatively new academic approach in the scholarly circles of both film and music. Film musicology from 1960-1980 showed growth in both quality and quantity, with a move away from practitioner-led literature to more in-depth critiques of music's place alongside cinematography and editing, for example (Cooke n.d). Early literature saw composers or film production personnel offering views from a compositional and/or production, logistical perspective. Some literature also offered composer interviews, but not necessarily analyses of the actual scores or their functions, and most focussed on the actual process of film scoring, such as explanations of click tracks, the studio orchestra and audio-visual synchronicity. Little academic attention was expended upon how the music functioned and why it was written in a specific way; most focussed simply on how the music made its way from composer to screen, a non-critical and positivist approach typical of the pre-New Musicology literature. The history of film music was also a common theme in such works, often highlighting the transition from silent to sound films and the advancing of technology. Examples of authors of such works are London (1937), Cockshott (1939), Eisler and Adorno (1947), Levy (1948), Skinner (1950), and Manvell and Huntley (1957).

The emergence of New Musicology in the 1980s heralded a new wave of critical music scholarship which encompassed film music studies. The rise of film musicology in the 1980s has been linked to the wide availability of VHS tapes, with the ability to play films repeatedly setting up 'the most basic necessary conditions for close study of an individual film and its soundtrack' (Neumeyer 2014: 3). The formation of several new academic journals such as *Music and the Moving Image, Sound and the Moving Image, The Journal of Film Music* and *The Soundtrack* reinforced this rise of film musicology in the 1980s, and this was supported by a rise in monographs, edited collections and anthologies (Cooke: n.d). As well as dedicated film music journals being founded, a key publication from this time was the special issue of *Yale French Studies,* entitled 'Cinema/Sound', which united key film music scholars such as Rick Altman, David Bordwell, Kristin Thompson and Claudia Gorbman, and formed a key foundation for the upcoming surge in film music scholarly interest (Altman 1980). This special issue included a bibliography by Gorbman on film sound and music, and can be seen as something of a defining moment and fresh approach for film musicology, as many

of the scholars included in the issue would go on to write seminal film music monographs and articles. Some of these scholars will be accessed in order to discuss how or why music is written in a certain way in specific scenes. Therefore, before embarking on the case study analyses, a more general examination of relevant film music function theory will be attempted. The literature will be reviewed in three sections: film music, semiotics and narrative, film music and structure, and film music in absence.

The predominant themes which emerge from discussion of film music in post-1980 literature are those of emotional representation, semiotics and narrative significance. Kay Dickinson claims that '[f]ilm and music lovers alike cherish those sublime moments when the two art forms commune together so empathetically that each draws out only the best from its partner' (2008:13). She continues by exclaiming that '[o]n occasion, these media appear almost on the brink of defying their formal boundaries – as "film", as "music" – so perfectly are they in tune with each other's registers' (2008:13). We may therefore ask how music achieves this partnership with film, according to a range of scholars.

In a thesis containing films based on the Holocaust, the notion of a musical representation or signifying of ethnic, cultural or geographical location or context is a recurring theme. Many seminal film music scholars engage with this in discussing the functions of film scores, such as Gallez (1970), Gorbman (1987), Prendergast (1997), Kassabian (2001), Donnelly (2005), Lexman (2006), Kungel (2008) and Wingstedt, Brandström and Berg (2010). There is a general consensus among these scholars that music can be a prime signposting device for an audience to establish ethnic or cultural contexts. This identification of a cultural group through music is a socio-cultural function of film music, as it can act as a form of expression for minorities (Kungel 2008: 140-1). However, some scholars do not expand on their thoughts with specific case studies or analyses, leaving broad overviews of the theories and functions of film music (Gallez 1970: 40-47; Kungel 2008: 140-1). Music can act as a 'common tactic for signalling or reinforcing "exotic" geographic locations' (Kassabian 2001: 58). The term exotic is never satisfactorily defined, however, as to a Hollywood audience, it could be argued that Eastern Europe is exotic, in that it is far removed from both the modern American culture, but also the Western European culture to which it is most similar. Conversely, a European audience would be more inclined to look to the Middle or Far East for examples of exoticism in musical terms, as Eastern Europe is now relatively normalised in other parts of Europe since the fall of the Berlin Wall. Another issue is forced ethnicity where music representing ethnicity or culture is concerned, with an argument claiming 'what is ethnic is what Hollywood has *made* ethnic' (Kassabian 2001: 58). In other words, when we hear any 'Jewish' music in Hollywood film, the music is conforming to what Hollywood

filmmakers *think* Jewish music sounds like, and not necessarily what it *does* sound like (see chapter 2.4: Defining Jewish Music).

As well as establishing a cultural or ethnic context, Gorbman suggests that film music can also literally illustrate and 'establish historical and geographical setting, and atmosphere, through the high degree of its cultural coding' (1987: 58). The use of music to establish context in terms of historical and geographical location is a common device, but can also lead to overt cliché and illustration. For example, stereotypical 'Native American' music in Western films, or the mixed Morrocan and French motifs found in the opening to *Casablanca* (1942: dir. Michael Curtiz). Scoring the visual atmosphere may also fall into similar clichéd traps, with there being a very fine line between atmospheric music and a mickey-mousing of the scene's perceived atmospheric qualities. This is reinforced by the views of Maas and Schudack, who claim music evokes historical time and creates a sense of space; Copland, cited in Kostelanetz, describes one of film music's functions as being able to create a convincing atmosphere of time and place; Zofia Lissa, cited in Kungel, sees music as representing space and time in film, and finally Wingstedt offers the view that 'informative' film music, rather than music dealing with emotions, can represent cultural settings or time periods (Maas and Schudack 1994: 34-35; Kostelanetz 2004: 114; Kungel 2008:148; Wingstedt 2010: 194-5). Prendergast offers a further view on the use of music to represent filmic location or culture. He argues that '[c]olor [sic] is associative – bagpipes call up images of Scotland, the oboe easily suggests a pastoral scene, muted brass connotes something sinister' (1977: 202). This may be considered an over-simplification, especially when taken outside of the realm of Hollywood, and into the ethically challenging output such as Holocaust film. One of the aims of this thesis is to question whether images of the Holocaust can be called up through music and to consider whether there is a musical code which implies genocide. It is also implied that code 'can be understood by a musically unsophisticated audience', which consequently infers that the use of code in film music is overtly discernible or literal, possibly even clichéd (Prendergast 1977: 202).

As well as representing a culture, society or geographical location, another of film music's primary functions is to portray emotion, or to prompt an emotional response from an audience. It can also set the general mood or atmosphere of a scene or film as a whole. As noted in the previous section, there are a number of film music scholars who reinforce this claim. Music can intensify the mood of a sequence; be seen as an emotional manipulator which bypasses the defence mechanisms of an audience, lulling or mesmerising them into an involuntary state; represent general emotion, or tension, fear, wariness, relaxation, cheerfulness, or other similar cognitive states on an audience, and convey or depict emotion

in a film sequence. (Gallez 1970: 40-47; Prendergast 1977: 210; Maas and Schudack 1994: 34-35; Bordwell and Carol 1996: 249; Kungel 2008: 140-1; Green 2010: 81-94). Gorbman validates these claims, proposing that while music can emphasise specific emotions set in the narrative, music is a signifier of emotion itself (1987: 73). Wingstedt, Brändström and Berg refer to an 'emotive function' of film music, and suggest that this function can communicate emotion induced upon an audience, or identify or represent emotion of a character in the film world (2010: 194-5). We can argue that this inducing of emotion might have manipulative undertones; a concept that is supported by Stam and Miller, who claim that musical scores can 'lubricate' the psyche and go for the 'emotional jugular' in an audience (2000: 222). Film music can also direct emotions 'like aesthetic traffic cops' and extract tears, excite glands, relax pulses and trigger fears (Stam and Miller 2000: 222). This description of film music's functions in Hollywood film does raise the darker issue of the manipulative qualities of music. If music has the ability to extract our tears, we may question whether this introduces an element of over-sentimentalised manipulation, particularly in the context of Holocaust film. It might be argued that it is the audience's prerogative and individual emotional reaction which should determine whether a scene results in tears being shed. The use of the word 'directs' reinforces the unsettling notion that film music *tells* our emotions which direction to head in, even if this contradicts our subconscious response to the film. In defence of Stam and Miller's generalised summary of film music function, they did apply this to Hollywood dramatic film; a genre which is inapplicable to many of the chosen case studies in this investigation. It must be noted that manipulation of emotions is at the extreme end of the scale, with regard to how music functions in film. In many cases, it may simply be allowing us to respond emotionally to events we witness in the visual.

Kevin Donnelly introduces the notion of film music's manipulative impact by claiming that '[t]he vast majority of us know film music, even if we never take any notice of it', and that frequently used musical clichés can be recognised by an audience, because they have been internalised in us (2005: 1). Donnelly builds upon this point by stating that 'music works as a subtle medium of manipulation, which, while not consciously registered, undoubtedly exerts a considerable influence on film and television audiences', and music invokes emotion in the viewer, 'where it becomes the carrier of the audience's primary reactions and emotional frailty' (2005: 1). Finally, Donnelly introduces the concept that the subconscious, psychological impact of music upon an audience is more difficult to discuss than the processes and rules behind it, claiming that the ephemeral, emotional and irrational aspects of a score can be treated as a 'living organism' which is difficult to satisfactorily analyse, whereas it is much easier to talk about the 'mechanics' of the production side of scores (2005: 2). Jerrold Levinson suggests that some of the emotional manipulation built into film

music is for 'crass' reasons; namely the 'augmentation of the film's marketability and secondary profits', but highlights that this still does not explain how such manipulative music works with the narrative (Bordwell and Carol 1996: 249).

A third, pertinent component of how film music works in conjunction with semiotics and narrative is the use of music to aid characterisation. This is achieved on many occasions through the use of a musical theme representing a place, character, or object. The use of a *leitmotif* by film composers, inspired by Richard Wagner and their frequent use in his epic Ring Cycle, can assist the audience in associating with an on-screen character (Spottiswoode 1962: 192-93; Green 2010: 81-94). Jessica Green argues that films which 'embrace music as a tool that can expose the inner feelings and thoughts of characters' can be more successful, and that music helps to 'shape the way that viewers feel about what's happening on screen' (2010: 81). This characterisation does not always have to be positive, with caricaturing and parodying also possible through the stylistic compositions attached to the character (Maas and Schudack 1994: 34-35). The characterisation can also be more implicit, such as the music suggesting the unspoken thoughts or indicating the psychological condition of a character, even when this may contradict the explicit visual narrative (Bordwell and Caroll 1996: 257-58; Kostelanetz 2004: 114).

Discussions of *leitmotifs* in film music scholarship are frequent, with references to Darth Vader's *Imperial March* from the *Star Wars* films being most commonly used when explaining the concept (see Kalinak 1992; Stilwell and Powrie 2005; Sorensen 2011; Bribitzer-Stull 2015). In terms of *leitmotifs* representing Jewish characters, there are but a few scarce mentions in current scholarship. Veit Harlan's Nazi propaganda film *Jud Süß* (*Süss the Jew* 1940: dir. Veit Harlan) is cited briefly in relation to German *leitmotifs* and Jewish *leitmotifs* for certain characters, but it is a fleeting mention (Burnand and Mera 2006: 22). Finally, while not discussing *leitmotifs* specifically, Killick's chapter in *Soundtrack Available* offers some insight into how Jewish characters are scored (2001: 185-201).

A film's narrative is constructed through the processes of pre-production, production, and post-production. This is achieved through choices in set design, lighting, dialogue, and editing, yet sound and music also has a significant impact on how an audience perceives the narrative of a film. The ways in which music can affect the narrative are many and varied, but scholars have attempted to condense these functions into palatable lists. These functions include music commenting on or relating directly to the image, encouraging escapist fantasies in an audience, suspending reality, and highlighting side issues or subplots (Maas and Schudack 1994: 34-35; Kungel 2008: 148; Green 2010: 81-94; Weidinger 2011: 14). Music can also foreshadow dramatic developments, and assist in the

film building and reaching narratological climaxes (Gallez 1970: 40-47; Bordwell and Carroll 1996: 257-58). Furthermore, music gives 'referential and narrative cues', constructs narrative unity, and is connotative in nature through its interpretation and illustration of narrative events (Gorbman 1987: 73).

Despite music's significant role in assisting a visual narrative, there is a school of thought that suggests the moment an audience is consciously aware of film music shaping a narrative, it loses its effect somewhat, and is no longer incidental or innocent (Gorbman 1987: 11). Taking this argument further, we may take Gorbman's terminology of 'incidental and innocent' and ask whether these can be applied to Holocaust film music. Incidental music may cheapen the desired effect upon the audience, and 'innocent' music when juxtaposed with Holocaust visuals may seem an ostensibly inappropriate combination. While the spectator must not be aware that the music is influencing or manipulating their perception of the narrative, Gorbman claims that 'music is constantly engaged in existential and aesthetic struggle with narrative representation' (1987: 13). This suggests that the traditional view may be debatable, namely that the narrative outweighs the importance of music, and that the music is purely an accompaniment to the visuals. The reference to an 'existential struggle' highlights that if film music is too subtle and 'incidental', it will not be effective as film music, but if it is too overbearing and at the forefront of the whole presentation, the audience may become too consciously aware of the music to the detriment of the narrative. Furthermore, in extreme cases, music that is too overbearing may alter the perception or meaning of the narrative without the intention to do so by the composer or director. Gorbman further states that an audience would not usually focus on the score, as their primary attention is on the narrative, and explains that music is nonnarrative and nonrepresentational, and thus 'takes a back seat to the story' (1987: 31). This does, however, depend on how prominent either the narrative or music is at a particular moment in a film. It should also be acknowledged that Gorbman is discussing a particular style of film music, rather than a generalising statement about film music as a whole. A musicologist's constant perspective is required in the case of film music. In traditional musical analyses outside of the filmic world, music is the sole object of the study and the most important aspect of the analysis. Film music, however, is usually not the primary focus of attention from an audience, and thus in a film music study, the score also loses some of its academic priority to the film narrative and visuals. A film music study undertaken as a pure musical analysis might ignore the vital elements of the filmic construction, these being crucial to an understanding of the music in context. Consequently, a counterargument against Gorbman's claims - that film music is not usually written for audiences to 'hear the film score' - is worth highlighting. Jerrold Levinson suggests that music *should* be prominent

in a film, and argues that if non-diegetic music or sound was unheard or not noted by the viewer, then the director and composer's intention of constructing a relationship between sound and image has failed (1996: 250). The predominance of music is particularly important in certain genres of film, such as the Spaghetti Westerns of director Sergio Leone (1929-1989), where the foregrounded music in films such as *The Good, The Bad and The Ugly* (1966: dir. Sergio Leone) aligns with Levinson's view that it should be heard. The music in this film, and others of similar ilk, points to the probability that the director intended an explicit foregrounding of the score to positively complement the visual narrative.

Gorbman emphasises the mediating nature of film music, calling upon contrasting examples to demonstrate the high levels of flexibility found in film scoring. She claims that the nonverbal and nondenotative status of music crosses borders between diegetic/non-diegetic narration, between objective and subjective narratives, and between viewing time and psychological time in the narrative (1987: 30). This only serves to further reinforce the idea that film music may be so radically different between films, even those in the same genre, that an overall, all-inclusive 'film music theory' is rather an unrealistic aim when setting out on any scholarly investigation. Gorbman is also putting forth her opinion that music does *not* hold an intrinsic meaning, and that only by viewing it in context with the film may it elicit aspects of semantic significance (1987: 31).

An examination of the structural use of film music may disregard certain aspects of semiotic or aesthetic value, and concentrate instead on how the film is constructed from the point of view of production. Examples of structural music may be an underscore to opening or closing credits, scene transitions, and musical cues to build a sense of continuity.

The theme song, or opening theme to a film, is a commonplace tradition in filmmaking. A large percentage of films contain an opening title sequence accompanied by original music or a theme song, both of which may be given a high degree of attention by an audience (Kassabian 2001: 53). An example relevant to this thesis might be *Nuit et Brouillard,* where the introductory musical theme is played out against a black and white montage of production credits. There is no narrative here to distract the audience. The main theme, however, is recapitulated at the conclusion of the film, which happens to be a highly charged warning to humanity. The reuse of a main theme is commonplace in film, as it provides an audial anchor point for the audience to grasp within the narrative (Kassabian 2001: 53). The main theme or theme song in a Holocaust film is important, because it plays a large part in setting the mood for the oncoming narrative, a point made about title sequences in a broader cinematic context by Elsaesser and Hagener (2010: 42). The opening title sequence, with its music, is understood as an 'illusionary act' and as an invitation to 'engage in imagining'

(Biancorosso 2001: 5; Heldt 2014: 25). Title sequences and the music therein can therefore be regarded as a formal barrier between the opposing world of the real, and that of art, with the physical boundaries of the cinema screen reinforced by an audio-visual transition into cinematic escapism. It does not necessarily require full attention, but is a forceful reminder that the attention of the audience should begin to focus on the on-screen narrative world, and not those of their immediate surroundings (Stanitzek 2009: 44).

The case studies in this thesis contain opening music ranging from synthesised dissonances to an unexpectedly incongruous Argentinian tango, and so it is possible for a wide variety of techniques and styles to be evident, even in films of the same genre or narrative focus. The use of apparently incongruous opening theme music, as is present in the later case studies, is not unusual in cinema, with a prominent example being *Inglorious Basterds* (2009: dir. Quentin Tarantino), which opens with *The Green Leaves of Summer,* originally written for *The Alamo* (1960: dir. John Wayne).) Opening title themes can be analysed from a commercial viewpoint, with some scholars suggesting that a main title song is often produced with the intention of making additional money to that made at the box office, and that aspects of the main musical theme would be scattered liberally throughout the film to reinforce this self-advertising (Kalinak 1992: 183; Wierzbicki 2009: 116; Heldt 2014: 32). This argument is not particularly relevant to any of the case studies in this thesis, with only one soundtrack, *Die Fälscher,* having a commercially available soundtrack at the time of writing. Irrespective of the commercial prospects of a main theme or song, the opening credits to a film contain music which is the first to be heard by an audience, and therefore a certain degree of significance or importance must be attached to it both structurally and semantically.

Continuity is another structural function of film music. While the harmonic or motivic musical characteristics are of course important when a *leitmotif* or theme is used throughout a film, the structural considerations should also be acknowledged. The composer Aaron Copland claimed in 1940 that music can be 'serviceable' in tying together the visual medium of film (Kostelanetz 2004: 114). However, his claim that the visual medium is always in danger of falling apart, or that music in montage sequences saves the visuals from appearing merely chaotic, is likely an indication of the era and an example of his antagonistic views towards the visual aspects of film production. Because of this, the words of Copland might be approached cautiously, and the problem of authorial intent or intentional fallacy prohibits a truly objective viewpoint being put forth. However, his words do offer a rare insight into a composer's perceptions of the functions of music in film, a viewpoint which is rarely sought in film music studies. The concept of continuity in film is also mentioned briefly in a list of

twenty film music functions by George Maas and Achim Schudack; referred to as the 'temporal function' of film music by Wingstedt, who explains that music contributes to, and defines, structure and form in a film; and described as a gap-filler and an imparter of coherence, cogency and closure (Gorbman 1987: 73; Maas and Schudack 1994: 34-35; Wingstedt, Brändström and Berg 2010: 194-5; Bordwell and Carroll 1996: 257-58).

The composer Bernard Herrmann once claimed 'it is not possible to create a film without music, but you can create a film without *good* music' (Gilling 1971-72: 36-39). Another composer, Ennio Morricone, similarly suggests that if 'music for a film is not clear and incisive, it does not stimulate one's brain in an effective way' and claims that with 'that kind of music […] it might just as well not be there, because one just as well could have a film without music' (2013: 190). The presence of any sort of music in films may be the predominant expectation of Western audiences, yet there are certain stylistic frameworks where music might not be used as frequently, if at all. Several key scholars and composers have considered the lack of music in certain films, and the effect this may have on the visual, narrative and audience. A film's effect on an audience may be less noticeable if music is absent, and the associating or empathising with characters may not come as easily when the emotional tool of music is not employed by filmmakers (Green 2010: 81). The use of music can help the audience to engage in cinematic escapism, and, as previous highlighted, a Western audience have been conditioned to expect a score to accompany the film they are viewing (Green 2010: 85). One exception to this would be British soap operas, such as *Coronation Street* or *Eastenders,* which both employ melodramatic, affective narratives, but very rarely use music outside of the formal introductory and closing themes.

The idea that a lack of music results in a lack of involvement from the audience is not always true, and in fact the opposite effect may sometimes occur. To some filmmakers, it might seem morally preferable to allow the audience to interpret the characters' inner feelings and thoughts rather than have music shaping the way the audience feels about events unfolding before them. The sparseness of the score may also contribute to a heightened sense of reality, and the lack of music may actually promote a larger sense of realism, with the audience considering a filmic sequence somehow more "real" with no accompanying score (George Burt 1994: 213). Music is not considered to be required in all sections of a film, but the lack of music in certain sections could have a significant dramatic impact, which would subsequently render the remaining musical sections more effective (Burt 1994: 205). The silent moments in film can be both deliberate and highly effective (Spottiswoode 1962: 192-193).

A key point to be made is that films with sparse scores are often more effective at provoking

a reaction in terms of an audience reaction than those with extensive, constant accompaniments. As composer Claude Debussy is reputed to have stated: "Music is the silence between the notes", and this observation may also apply to film music, as Spottiswoode has suggested. Béla Balász also emphasises the use of silence or lack of music as an effective tool, claiming that it 'is one of the most specific dramatic effects in the sound film' (1970: 205). Indeed, there is an increasing interest in film music and psychological fields relating to the impact of sound, and lack of it, upon a film audience, with empirical studies carried out to discover whether a lack of musical accompaniment affects visual recall and heart rate in the participants. Selected results discovered that stress levels were more varied when participants were shown film clips with music than without, while others discovered that music could be played before or after a clip, and the interpretations from the participants of the on-screen narrative were similar either way, thus proving that music does not have to be played *during* a scene to have an effect (Thayer and Levenson 1983; Tan, Spackman and Bezdek 2007). An alternative view is that it may be considered inappropriate or troublesome for the director to include music in certain scenes or films. There is no musical accompaniment which can literally and explicitly mimic or interpret such brutality and inhumanity. This could be one reason why some of the forthcoming case studies use music sparingly, or not at all. Another reason could be cinematic frameworks or categories which utilise music less frequently than others, such as realism, which saw Hollywood and European directors exclude music in favour of a less melodramatic realist aesthetic (Fischoff 2005: 1). In terms of realism, we do not perform everyday tasks to the constant sound of appropriate accompanying music, so why should films in this realist style do so? Therefore, it can be argued that the lack of music reinforces the realist aesthetic. A film character does not necessarily require an effective or affective musical score for the scene to be effective or affective to an audience. A musical score can add to the tension or drama in certain scenes, but we may argue that the aesthetic qualities of a realist film would suffer. It is acknowledged, however, that this movement of musicless films did not last for long, and Fischoff highlights that 'no music is a problem when the film is flat, or worse, dead' (2005: 2). Films without music do exist, such as *Va Savoir* (*Who Knows?* 2001: dir. Jacques Rivette), *Scarface* (1932: dir. Howard Hawks and Richard Rosson), and *Festen* (*The Celebration* 1998: dir. Thomas Vinterberg), but they are rare (Fischoff 2005: 2).[9] Music, as highlighted earlier in the literature review, has many functions both musically, cinematically,

[9] *The Celebration* was actually released in 1998 in Denmark, and 1999 in the UK. The original title is *Festen*. In a German context, many films of Rainer Werner Fassbinder contain very little music, but are not totally lacking a score.

and in terms of audience engagement, and Fischoff makes the point that removing music can be harmful to audience enjoyment, because it contributes to the 'visual-emotional experience' when it is there, but cannot when it is not (2005: 2). Burt disagrees with this, claiming that music following an absence of music can be very effective, highlighting that films with sparse scores are often more effective at provoking an audience reaction than those with extensive, constant accompaniments (1994: 205). Miceli agrees with Burt, and highlights that a sudden silent section within an otherwise musically rich film can also be effective, having an 'unusually expressive' and disturbing effect on an audience (2013: 552). Miceli and Burt have the most persuasive views on the use of silence in film scores, in consideration of the case studies that make effective use of silence *between* elements of score, as well as within the score itself.

One further aspect to consider is the relationship between film music and dialogue. Naturally, when dialogue occurs in film, the music is relegated to the third most important aspect after the visual and the diegetic sound in the form of dialogue. Burt touches upon this point, claiming that probably 'the most common situation in film that does not require music is when dialogue states the case', and comments that 'the kind of dialogue that presents factual rather than dramatic information' is particularly important, and that music should not interfere with it (1994: 206-7). The heavy use of dialogue and the discursive nature of some films would render an intense or prolonged musical score to be superfluous, and possibly damaging to the clarity of the dialogue.

Burt, Green and Spottiswoode have contrasting opinions on the role of musical silence in film scores, and the total absence of music. There does not seem to be common ground or agreement on the impact it can have on a film and an audience, leastways not from a theoretical point of view. It is possible to compare Green's apparent condemnation of silence in film with Burt and Spottiswoode's more positive theories, to ascertain the effectiveness of sparse and absent scores in films based on the Holocaust. Empirical or psychoanalytical approaches to the absence of music in film, like those of Thayer, Levenson, Tan *et. al,* are not adopted as tools in this thesis, but would be useful in future studies.

2.3 HOLOCAUST FILM MUSIC

While the existing literature exploring Holocaust film music specifically is minimal, there is *some* in existence, and despite the focus lying away from German cinema, with a heavy bias on *Nuit et Brouillard* (*Night and Fog,* dir. Alain Resnais: 1955) and *Schindler's List* among others, the quality of the scholarship is strong.

There are two primary approaches to music in Holocaust films. The first is the historically

accurate depiction of a camp's musical ensemble, which usually appear diegetically, and the second is original or pre-existing underscored film music. The former approach, Holocaust music and its use in film, has received marginally more academic attention than the film music approach, but both areas are understudied. Waterhouse-Watson and Brown, in a recent study, discuss how music has been used in a variety of ways in Holocaust films, and raise the concept of its 'redemptive power' in such films (2015: 4). Their paper concludes that music was a crucial aspect in maintaining morale and acted as a coping mechanism for Jews being transported to the camps and probable death, and they assert the explicit links between the role of music during the Holocaust and the ongoing discussions of collective memory in academic studies (2015: 13). The study claims that cinema has engaged with the 'multi-faceted and frequently ambiguous role that music played in the Holocaust', although the emphasis in Waterhouse-Watson and Brown's paper does tend to lie with depictions of musical performances, rather than non-diegetic film music in the traditional sense (2015: 13). Waterhouse-Watson and Brown also comment on the omission from significant academic literature of Holocaust film music studies, and they suggest that future academic attention should be given to films which employ the portrayal of music in film as a 'transcendental redeeming force', or examine the complex and nuanced relationship between music and genocide (2015: 13).

The use of classical music in Holocaust narratives to impact emotionally upon the audience is a device employed in some of the present case studies. Recognisable classical music may often trigger more of an emotional reaction than specially composed film music in a similar style, and this is examined more in chapters four to six of this thesis. Jeremy Hicks analyses footage which depicted the Holocaust in the Soviet Union, highlighting a soundtrack containing Tchaikovsky's Sixth Symphony as a consistent musical trigger for scenes of German atrocities (2012: 57). He argues that Soviet newsreels would often use this symphony, or a similar work, to accompany other films depicting comparable atrocities (Hicks 2012: 57).

In terms of original music, the most prominent films with which the academy has engaged is the Hollywood blockbuster *Schindler's List*. Ken Jacobs argues that Williams' score is such a significant, evocative contribution to the film, that the audience is never unaware that they are watching a film (1994: 25). The success of Williams' score raises the difficult dichotomy between commercial success and popularity on one hand, and moral arguments of authenticity and realism on the other. *Schindler's List* does manage to balance these to various degrees of success throughout the long narrative, but the score is often pervasive to the extent that the audience 'cannot help but notice' its use at 'crucial moments in the film'

(Pautrot 2001: 168). The 'beautiful and mournful Jewish song that is heard over otherwise silent and slow-motion images as Schindler's Jews […] catch a glimpse of other young and adult Jews walking down step […] to their death' is one example of the ubiquitous underscore to *Schindler's List,* with the music in general labelled as a 'frightening power to be an accessory to murder' in Spielberg's film (Pautrot 2001: 168). There are some scholars who take exception to 'intrusive music' in *Schindler's List,* with Insdorf labelling the underscore to a scene of burning corpses as 'bursting with emotion' and 'schmaltzy', and Hansen highlighting the oversentimental and melodramatic music (Insdorf 1994: 28; Hansen 1996: 303). While Insdorf does highlight the possibility of oversentimentalising the Holocaust through music, it must be acknowledged that *Schindler's List* is a Hollywood film with Hollywood aesthetics, and the audience would expect deeply emotive music to accompany such horrific scenes. A lack of such music would be seen to contradict the aesthetics of the prevailing Hollywood film style. The views of Pautrot and Jacobs consider the score as prominent in the film, and this can be explained by a fine balancing act between being an appropriate, sensitive underscore to a film, while also being memorable enough to garner some commercial success. The sale of soundtrack albums commonly complements box office takings in recouping a film's budget, and in Holocaust films, the balancing act is very fine indeed between moral sensitivity and overbearing commercialism in the score. Williams' music has been analysed in terms of both memorialisation, suffering and authenticity, with the score to *Schindler's List* forming one of Bullerjahn's key case studies, along with *The Pianist* (2002: dir. Roman Polanski)*,* in a chapter with a translated title of 'The Music of the Holocaust: Music as a Service of a Remembrance Culture' (Bullerjahn 2013: 537-540). The solo violin main theme to *Schindler's List* conveys 'intense feelings' and has become as well-known as the film itself, although the audience's empathy is only fully shaped 'in conjunction with the pictures' (Bullerjahn 2013: 540). The claim by Bullerjahn is that although the title music uses well-rehearsed film music conventions in portraying grief, the emotional response of the audience is only possible with the added context of the visual. It could be argued that this is inevitable, as it is film music, so the visual will always be crucial in promoting the intended emotional response of the audience. Despite this, Bullerjahn herself highlights that it is a popular standalone concert piece, and that it is the most commonly heard theme in the film, present not only in violin renditions, but also guitar, recorder, oboe and harp at various points in the narrative (2013: 547-48).

Bullerjahn discusses authenticity in the soundtrack from a viewpoint of Jewishness. She states that '[a]uthenticity is produced only through structural elements such as a few klezmer-like clarinet accompanying phrases and sounds during the ghetto scenes' and that 'Yiddish and Hebrew songs and Jewish liturgical music' is also present (2013: 537-38).

However, Bullerjahn states that most of the Jewish-sounding music is non-diegetic, and that the performers of the religiously-based music and sound are rarely seen. This avoids a clichéd visual trope of a Klezmer band or Jewish musician performing so-called Jewish music diegetically. While the level of cliché would depend on the way the Jewish musicians were represented visually, the use of Jewish-sounding music in the non-diegetic score adds a level of subtlety to the musical representation of Jewishness. The Jewish influence is also discussed by Bullerjahn, where she highlights that well-known Jewish musicians such as the violinist Itzhak Perlman and the Klezmer clarinettist Giroa Feidman interpret Williams' composition, which in turn enhances authenticity (2013: 537-38). It could be argued that the performer itself is irrelevant, given that their persona is not seen in a film, but simply heard. There may be certain stylistic nuances which are audible to a specialist, but it may be suggested that the identity of the performers on any given instrumental film score is largely irrelevant to an audience, but admittedly of value to those buying the album. There is also mention of contemporary popular songs, German folk songs or dance music which accompany Schindler meeting with SS officers and celebrations at Amon Göth's villa, which Bullerjahn also links to authenticity and a separation of these scenes (2013: 537-38). Bullerjahn's discussions of Williams' score continues in depth with an examination into the empathy-laden use of childrens' choirs to accompany certain scenes. She states that 'music comes to the foreground in an accusatory and prominent fashion', and that this is an 'explicitly artificial' technique in underscoring (2013: 537). Furthermore, Bullerjahn comments on 'the use of choirs, including during the scene where the clothes and valuables of the deportees are sorted through, and where the visual accompaniment to the music is the girl in the red coat' (2013: 537). The use of the Yiddish song *Ofyn Pripetshick* is also picked up on by Bullerjahn, as the camera switches between Oskar Schindler on a horse overlooking the situation, and the ghetto being liquidated. Bullerjahn claims that the use of music at such key moments resembles a Requiem, but does not state specifically whether this is a positive, ethically sensitive appropriation or one which borders upon cliché (2013: 537). It can be argued that it is both in equal measure, as it can be viewed on one hand as an oversentimental manipulation of audience emotions in a particularly poignant scene, but on the other hand as a religiously appropriate example of musical scoring by Williams. Bullerjahn does however claim that one of the key structural elements of Williams' score, and the most important, was to generate empathy and lasting memories for the audience, something which, with one cursory glance at the film's success, he achieved (2013: 540). She claims that because the actual hero narrative is constantly in the foreground, the main title theme was of quality craftsmanship, and concludes by praising the cross-cultural connotations of Williams' score by exclaiming that it 'does not sound specifically Jewish, but it is more a piece of music that makes use of Western musical conventions to convey

suffering' (2013: 540).

The other film which received much attention for its more unusual score was Alain Resnais' documentary *Nuit et Brouillard* . Nonetheless, the author's MA thesis (Lawson 2012 – developed into Lawson 2015a) was still one of the first pieces of writing on Hanns Eisler's unique score, arriving a few years after the earlier published work by Wlodarski (2008). Minor mentions were made prior to this, however. Hirsch provides a concise introduction to the unusual score by stating that the director 'Resnais…obtained a rigorously modernist score for the film by hiring the German composer Hanns Eisler, who was an important figure in modernist music, having worked with such figure as Arnold Schoenberg, Bertolt Brecht and Theodor Adorno' (2004: 42). Albrecht Dümling, preceding Hirsch's brief encounter with the score, provides one of the most substantial discussions surrounding Eisler's music. Dümling noted that 'Resnais declared [music] to be the most substantial component of this multimedia work of art' and emphasised this by expressing that 'music was to never again so strongly mark a film by Resnais as it did in his documentary about Auschwitz' (1998: 578). Annette Insdorf highlights that the counterpoint between various aspects of the documentary assisted in its effective portrayal of Auschwitz, with 'image and sound, past and present, stasis and movement, despair and hope, black-and-white and colour, and oblivion and memory' cites as opposites in Resnais' film (1998: 36). Royal S. Brown also devotes a paragraph to *Nuit et Brouillard* and its music. Brown states that 'Eisler's music offers a perfect example of nonnarrativizing, nonmythifying film score' and that the score 'does not even attempt to join with the visuals to create a closed off universe or consummated effect', and concludes by suggesting that Eisler's score is 'occasionally dramatic, occasionally sad, once or twice ironic' (1994: 30-31).

With such importance placed upon the music by other scholars, it is somewhat surprising that little specific academic attention is invested in the score in Ewout van der Knaap's *Uncovering the Holocaust: The International Reception of Night and Fog* (2006). Van der Knaap instead overviews the score in general terms, and focusses more prominently on Eisler's compositional background and Resnais' choice to commission a score from him. Regardless of this omission of a critical approach to Eisler's score, van der Knaap still offers an interesting political slant on the appointment of the composer, claiming that Eisler was an anti-Fascist with East German sympathies, and his use of the distorted West German anthem to denote Nazism was an explicit political message, albeit in implicit musical tones (2006: 24-25).

It is Dümling, and Schweinhardt and Gall, who most comprehensively discuss Eisler's score, but more significantly provide us with the most detailed discussion of Holocaust film music

to date. Dümling analyses the score to *Nuit et Brouillard* in detail, yet the analysis, despite being musical, is not particularly musicological. Terms such as 'high chirpy violin melody' and 'thin-voiced musical accompaniment' are descriptive in nature, but there is more which could be done to analyse the music tonally, harmonically and critically (Dümling 1998: 580). Schweinhardt and Gall also devote part of a chapter on Hanns Eisler's 'lifelong film music project' to *Nuit et Brouillard.* They claim that 'the objectivity and frequent impassiveness in the images and music, evoking both admiration and confusion, is ultimately an illusion' (Schweinhardt and Gall 2014: 156). Eisler's music, they continue, is 'unusually emotional and somewhat dramatic, appears to "speak" directly, thereby conveying a conciliatory and simultaneously heroic tone' (Schweinhardt and Gall 2014: 157).

Despite the existing scholarly work on both the scores to Schindler's List and Nuit et Brouillard, there remains a significant academic gap in this area of film musicology. Bullerjahn concludes her discussions by claiming that there is not an authentic soundtrack to the Holocaust (2013: 541). In other words, one cannot simply define film music as 'Holocaust film music', and even if this was possible, the authenticity of the musical accompaniment would not be guaranteed. She states that 'all Holocaust films have significant similarities' in their sound, and that 'is the reverberation of sounds which are typical of filmic representations of the Holocaust (2013: 541). This thesis engages with Bullerjahn's claim that one cannot label Holocaust film music as a tangible style of underscoring. Whether the typical Holocaust film score will be defined by Schindler's List remains to be seen, but Kansteiner argues that the German ZDF documentary Holokaust (2011: dir. Maurine Philip Remy) 'kept the musical score within the narrow limits delineated by Schindler's List'', suggesting that the notion of a typical Holocaust score may be a possibility (2003: 137).

2.4 DEFINING JEWISH MUSIC

Jews and music have a significant relationship in European music, with notable composers such as Felix Mendelssohn, Arnold Schoenberg and Gustav Mahler identifying as Jewish at some point in their lives, but not necessarily composing Jewish music (Loeffler 2010: 3). Jewish Music is a notoriously difficult term or concept to define, with the most satisfactory definition one can hope for deriving from an amalgamation of varying existing scholarly interpretations. The very concept of a definition is problematic and paradoxical, holding an inherent ambiguity, and the search for a definition is an attempt to turn the abstract into the material (Bohlman 2015: 13). Alexander Knapp asks 'is there such a thing as Jewish music?' (1984: 25). He claims that the debate has been long and ongoing, and the reason for this being that 'Jewish music as a concept means different things to different people' (Knapp

1984: 25). Moreover, the manifold functions of music in society such as 'liturgical, semi-religious, folk, popular/commercial, and art music' only serve to further confuse matters (Knapp 1984: 25). Klara Moricz reinforces the problematic nature of defining anything as Jewish by titling a subchapter 'Hazardous Definitions' in her monograph *Jewish Identities: Nationalism, Racism, and Utopianism in Twentieth-Century Music* (2008: 2). She continues by claiming that any definitions of Jewishness in music are 'accommodatingly vague', and that some definitions are 'descriptive, others prescriptive', and that they have 'varied from technical ones to evasive references to a preternatural Jewish spirit or specific Jewish voice that supposedly infiltrates the compositions of Jewish composers' (Moricz 2008: 2-3). A reinforcement of this assumed preternatural Jewishness is exemplified by Loeffler, who states that 'German Jewish musicians have repeatedly attracted the obsessive attentions of excitable minds eager to decipher the hidden meaning of European music and the Jewish presence within it' (2010: 3). Furthermore, there is anxiety on where the boundaries lie between Jewish and non-Jewish music, with 'secular, hybrid, mixed gender, too beautiful, too noisy, too dissonant' exemplified as characteristics which might not be appropriate to Jewish music (Bohlman 2015: 14-15).

Some definitions border on the simplistic, however. Curt Sachs, at the 1957 First International Congress of Jewish Music in Paris, stated concisely that Jewish Music is "a music made by Jews, for Jews, as Jews" (Serrousi et al. n.d). Klara Moricz and Ronit Seter consider this problematic, however, asking whether music composed 'not by Jews, not for Jews, not as Jews' would, conversely, be not Jewish music (2012: 566). They cite Prokofiev's Overture on Hebrew Themes as a prime example of a non-Jewish composer writing "Jewish music", which would fall foul of Sachs' definition (2012: 566).

It must be stated at this juncture that Jewish music as a concept emerged 'only in the mid-19th century with the rise of modern national consciousness among European Jews', and it was primarily German Jewish scholars who engaged with the notion of a Jewish music in academic literature. The most influential of these was A.Z. Idelsohn (1882-1938), whose monograph *Jewish Music in its Historical Development* is seen as a landmark study in the field, and is 'still widely consulted today' (Serrousi et al. n.d.). Idelsohn attempted a concise definition, stating that 'Jewish music is the song of Judaism through the lips of the Jew', resembling Sachs' views from Paris (1929: 24). Idelsohn continues that it 'is the tonal expression of Jewish life and development over a period of more than two thousand years' (1929: 24). However, it is not in defining the concept of Jewish music where Idelsohn differs from other scholars, but in attempting a musical characterisation of the term. He examines which musical features or stylistic traits are present to form Jewish music, or for the music

to have such a label attached to it retrospectively. Idelsohn examines four elements of mode, ornamentation, rhythm and tonality which he believes Jewish music consists of. Firstly, he claims that one of sixteen modes are used, mainly based on the Greek Phrygian, the Greek Dorian and the Greek Lydian (Idelsohn 1929: 25). Secondly, he claims that Jewish music, or Oriental as he often calls it synonymously, has a 'vivid tonal character' which is frequently 'adorned with ornaments' (Idelsohn 1929: 25).[10] Thirdly, he posits that the quarter-note system is a significant aspect of tonality in Jewish music. Finally, he states that rhythmically, Jewish music does not tend to follow strict tempo or rhythm, but rather flows freely over a drone-like accompaniment (Idelsohn 1929: 25). The shortness of phrases was also exemplified by Idelsohn, with him making links between folk song and Jewish music in terms of form and phrasing (1929: 25). A curious tonal observation by Idelsohn is that the minor 'is not considered sad', nor is 'major considered joyous', which contradicts one of the more common unwritten characterisations in musical theory, harmony and analysis in the Western world (1929: 25-26).

The music of *The Fiddler on the Roof* (1971: dir. Norman Jewison) contains Jewish music that has a moderate tempo, plodding rhythms, and light articulation (Killick (2001: 189). Killick claims that the music has 'little syncopation' and that there is 'great uniformity of note values (largely limited to quavers and crotchets' (2001: 189). Furthermore, 'many phrases begin on the first beat of a bar, without an upbeat' (2001: 189). These characteristics might well be applied to folk music across Europe in general, admittedly, and are only found in Jewish music because of the common cultural context of Jewish and European folk music. Finally, the use of stringed instruments, particularly the violin, is an acknowledged component of Jewish music. Idelsohn claims that 'the Jew' loved the lyrical quality of instruments, with 'the violin becoming his favourite' (1929: 192). Knapp reinforces this claim, stating that 'Jews have always felt a special affinity for stringed instruments' and argues that 'the violin and cello […] can be played with an intensity that few other instruments seem able to match, and that this intensity reflects something of the pathos of Jewish life' (1984: 25).

Given the wide range of views on Jewish music and its origins, style and aesthetic, Jewishness in music, where mentioned from this point onward in the thesis, consists of one or more of the following elements, which is exemplified on each occasion:

[10] The comparison (or origin) of Jewish music and Oriental music is often used by Idelsohn. He claims that 'the Jew, being of Semitic stock, is part of the Oriental world, so Jewish music- coming to life in the Near-East – is, generally speaking, of one piece with the music of the Orient' (Idelsohn 1929: 24).

i. Minor or modal tonality
ii. Short phrases
iii. Uniformity of note values
iv. Instrumentation: strings or Klezmer configuration
v. Folk-like aesthetic
vi. Composed or performed by Jew(s)

The difficulty of defining the concept or aesthetic of Jewish music prevents a more concrete set of musical or structural rules being formulated. The many issues of whether Jewish music is indigenous or an assimilated European construct, whether it is primarily religious or folk in style and origin, whether it is geographically, culturally, historically based, all contribute to the difficulties faced in comprehensively labelling a film music cue as Jewish. As such, this thesis claims not to explicitly state that a musical cue is Jewish or not, but rather suggest that Jewish undertones are present, supported by the six elements listed above. Likewise, the distinction between *actual* Jewish music, and music which *sounds* Jewish, is sometimes difficult to ascertain. Where the term Jewishness or Jewish is used in relation to music in the case studies, it will simply be referring to this framework

2.5 EMERGING ISSUES

It is clear from the preceding literature review that film musicology is a growing and expanding sub-discipline of musicology, but it is also apparent that films which do not conform to set categorisation are often omitted from both generic theories and specific case studies. This reinforces the academic gap which this thesis aims to help. One may read widely about functions of film music of Hollywood classics, but very rarely about how music works in films which may traditionally be viewed as being aesthetically obscure or outside of the mainstream. This thesis acknowledges existing seminal film music literature, and through the analyses in the case studies, explores the applicability of existing methodologies for analysing film music to Holocaust films.

CHAPTER 3:
METHODOLOGY

This chapter will explain and justify the methodological decisions made in carrying out the research for this thesis. It will continue by specifying the six case study films, and justify their inclusion from a field of many hundreds of Holocaust films. Finally, the chapter will outline the categories of film music functions which are used in chapters 4-6 as an analytical framework.

3.1 QUALITATIVE TEXTUAL ANALYSIS VERSUS QUANTITATIVE EMPIRICISM

Film musicologists vary in their approach to analysis. Methods include semiotics, gender, psychoanalysis and empirical experiments. Condensing these into two predominant areas results in a bifurcation of predominant strands of film musicology: theoretical and empirical. This thesis employs theoretical musicology, and acknowledges, but does not engage, with empiricism.

The music scores of Holocaust films have received practically no attention. New research and original contributions to knowledge will be generally theoretical. While existing methodologies in film musicology can be applied, as well as those from other disciplines such as film theory and Holocaust studies, a blank canvas always requires some form of theoreticism to be applied to it, in order to explore uncharted areas of academic enquiry. Empirically, on the other hand, with an unexplored field of film musicology as the focus of this thesis, the resulting embryonic data from a scientific study would not be sufficient to make accurate or relevant statements about the use of music in Holocaust films, leastways not in a solitary study such as a doctoral thesis.

Empirical research into some of the issues encountered in this thesis, such as music and emotion, are still not conclusive, as highlighted by Alexandra Lamont and Tuomas Eerola (2011). They claim that there was a lack of clarity and consistency in terms used by different researchers, and highlighted problematic terms such as affect, emotion and mood (Lamont and Eerola 2011: 141). Furthermore, Lamont and Eerola state that '[a]t present there is no single accepted framework, and, as Juslin and Sloboda (2010b) note, the field is still mainly descriptive rather than being hypothesis-driven' (2011: 143). Finally, they conclude that '[f]inding adequate ways to capture and measure the nature of emotional responses to music still remains a challenge' (Lamont and Eerola 2011: 143). Because of these observations, it was felt that an empirical approach to an area of study which is formative in nature would be counterproductive, and theoretical textual analyses of the case studies

were deemed more appropriate. Notwithstanding its omission in this thesis, further research based upon Holocaust film music could be empirically based and enter avenues of quantitative research. Thus, in all cases, the film music analyses are approached from a theoretical perspective, with the primary approach being that of a filmic textual analysis based upon the music; an approach deemed appropriate in the context of film music (Lexmann 2006: 43). Lexmann states that 'elements of music incorporated into film works actually operate in the context of other expressive structures of film as signs referring to meanings beyond themselves' (2006: 43).

In terms of analytical methodology, film musicologists are often reliant on transcriptions rather than having the luxury of original scores to work from. Film music scores are notoriously difficult to access, and are often locked away in archives without realistic possibilities of public access. For this reason, the film scores which are included in this thesis are comprised solely of transcriptions by the author. Slight nuances of dynamics, tempo or instrumentation in the scores may be omitted in favour of simplified, accurate representations, and the outcome of the analyses are neither hampered nor compromised by any insignificant exclusions. Where films scores are not used, the description and analytical detail of the music and visuals combined are intended to be sufficiently detailed as to render the inclusion of a score superfluous.

3.2 THE CASE STUDIES

This section of the thesis offers the rationale and justification for the films chosen as case studies. Six films were chosen for the key analyses, two each from East, West and reunified Germany, but key considerations included i) how Holocaust film itself is defined, ii) how or whether they could be defined as Holocaust films in the truest sense of the definition, and iii) how the six were chosen from a wider field.

It is problematic to define a film as belonging to the category of Holocaust cinema. Not only must one contend with the difficult definition of Holocaust, but the combination of the two opens new avenues of contradiction, disagreement and even controversy. Holocaust film scholars grapple with this in almost every publication. Lawrence Baron, in comparing his work to that of Annette Insdorf, clearly states that they differ over the criteria, genres and themes that define a Holocaust film (2005: 7). Likewise, the term cinema disengages with all televisual representations of the historical event, which includes a well-represented collection of Holocaust documentaries, in favour of the big screen and feature length productions. It is also a contentious point whether Holocaust films are a standalone genre. Nancy Thomas Brown explains that 'the representation on the screen of the genocide of the

Jews gave rise to a line of features soon named "Holocaust Films"', and claimed that 'academics believed they had discovered a new "genre"' (2002: 19). Brown continues by explaining how Holocaust films could indeed be defined as a genre, arguing that elements of iconography, structure, setting and scenario are all consistent in filmic depictions of the Holocaust (2002: 19).

Taking this thesis' definition of the Holocaust from chapter one into account, films were chosen which directly or indirectly contained narratives which dealt with this subject. Temporal and geographic location were deemed relevant but not essential, but nonetheless, all but one of the case studies was set in contemporary war-torn Europe, except for *Hitler, ein Film aus Deutschland*, where no temporal context is ever truly established. The films chosen not only had to deal with the Holocaust in some form, but also, for the sake of a musicological thesis, contain a musical score which was both interesting and significant enough to warrant an analysis and comparative examination. That is not to say that the films had to be saturated with musical accompaniment, as the sparsely scored East German case studies demonstrate. The films' prominence was also considered. In terms of the East German films, there are only one or two other Holocaust related films which share the prominent role that *Nackt unter Wölfen* and *Jakob der Lügner* enjoyed, the latter being Oscar nominated and being labelled as one of DEFA's only films which can be comfortably described as being truly a Holocaust film (Thiel 2001: 100-01). Likewise, two recent films of reunified Germany were chosen which had a worldwide audience, with *Die Fälscher* not only sharing *Jakob der Lügner*'s distinction of being nominated for an Oscar, which as an East German film was unprecedented, but also by winning it.

While one East German and both reunified German films were relatively straightforward choices as case studies, the second East German film and both West German films proved more challenging. *Nackt unter Wölfen* is the most problematic choice, and its inclusion must be justified. The film lies on the fringes of what may be labelled a Holocaust film, and is omitted from seminal Holocaust film literature, possibly due to the absence of a Jewish element to the narrative. Martina Thiele uses the word Holocaust just twice in a thirty-one-page case study of the film, preferring terms such as *KZ-Film* or *Buchenwald-Film* (Thiel 2007: 233-264). In fact, the term Holocaust is only used where Thiele is arguing that the film is *not* a Holocaust film in the strictest sense, but rather a testimony to DEFA's regular theme of antifascism, and of solidarity (2007: 262). Taking this one step further, Ulrich Teschner, cited in Thiel, believed that DEFA did not in fact produce *any* Holocaust films, and that the theme of anti-fascism was one of many different viewpoints on the National Socialist narrative, without ever explicitly engaging with the Holocaust cinematically (Thiel 2007:

264). Regardless, for the purposes of this research, the setting of Buchenwald concentration camp and the arrival of the main character in a death march from Auschwitz places it firmly in a Holocaust context. Furthermore, it is, along with *Jakob der Lügner*, one of East Germany's more prominent films based upon or featuring the Holocaust, even implicitly, in a political arena which struggled to engage with it explicitly. It was, in fact, the first post-war film to be set entirely in a concentration camp. This geographical setting aside, the notion that it lies on the very fringes of what constitutes a Holocaust film renders it an academically intriguing case study, as it can be directly compared with narratives from West and reunified Germany which explicitly deal with the event. *Nackt unter Wölfen* may not be a typical Holocaust film, but it is certainly a representative example of a DEFA film using anti-fascist ideology to engage with the past. Moreover, and despite the lack of an explicit Holocaust narrative, the implicit visual aesthetic of the film often does draw upon prevailing Holocaust imagery, with shots of prisoners in striped uniforms at roll call, and a crematorium billowing out smoke in the background (see Fig. 1). Aligning with Picart's justification on what defines a Holocaust film also reinforces *Nackt unter Wölfen*'s inclusion in this thesis. She claims that excluding films because they are somehow 'illegitimate representations' weakens the academic field when studying how Holocaust representation has developed from explicit historical accounts, even in implicit narratives where the historical event accounts for only a fraction of the film's focus (Picart 2004: xxv).[11]

Fig. 1: Visual Imagery in *Nackt unter Wölfen*

[11] For further discussion of Picart's justification for including films on the fringes of Holocaust representation, see chapter 5.2.

The initial lack of significant engagement with the Holocaust in West Germany, either politically or cinematically, is discussed in chapter five, and this resulted in a rather limited choice of case studies. While *Aus einem deutschen Leben* and *Hitler, ein Film aus Deutschland* do contain significant scenes which deal with the Holocaust, it would be imprudent to suggest the focus on the historical event is as strong as in *Jakob der Lügner* and the reunified German examples. Regardless, the music, or lack of it, used in both was reason enough to select them as case studies for West Germany in the absence of dedicated Holocaust narratives. *Aus einem deutschen Leben* was chosen as a cogent example of realist cinema in West Germany, and a compelling example of the impact of very little music being used in film. In *Hitler, ein Film aus Deutschland,* just one scene from Part III of the film is studied, as it is this which solely discusses the Holocaust, but it was felt that the academic and analytical interest surrounding the audiovisual juxtaposition justified its choice. The use of Richard Wagner's music to accompany the chosen scene for analysis was a significant reason for its choice as a case study. The links between National Socialism, Hitler and Wagner have been well documented, and the appropriation of the composer as film music was deemed analytically intriguing enough to justify its inclusion as one of the two West German films, even as just one short scene.

Finally, it must be acknowledged that, as is common in Europe, *Die Fälscher* and *Der letzte Zug* were co-produced by other countries alongside Germany; these being Austria and the Czech Republic. The justification for their inclusion is the fact that they are both in the German language, both produced at least in part by German film studios and both contain predominantly German or German-speaking actors and actresses. *Die Fälscher* was also nominated for several prizes at the German Film Awards. They are fine examples of contemporary German film being produced amid the normalisation debate and the ongoing move towards transnational cinema, both of which are explained in detail in chapter six. The Declaration of the Stockholm International Forum of 2000 also encouraged a shared responsibility for the memorialization and prevention of further genocides, and so in a political context, the co-produced films are appropriate examples of how this shared culpability may extend to the cinematic world.

Mark Wolfgram claims that if we were 'simply to look at German film narratives about the persecution of the Jews during the Nazi regime without any outside knowledge, it would be difficult to truly piece together what was actually going on' (2002: 30). Therefore, the six case studies have been chosen to represent a wide scope of Holocaust representations, so that these differing approaches can be studied independently of each other but also as a comparative, collective whole.

There are certain limitations evident with the case studies chosen, requiring some justification. Chronologically, it is acknowledged that the six films chosen for analysis are close neighbours in terms of release dates. The East German films were released in 1963 and 1974, the West German films both in 1977, and the reunified German films in 2006 and 2007. Only fifteen of the forty-one years of parallel East and West German existence are covered by the case studies, and just one year of the reunified German state. However, there are several justifications for this choice. Firstly, it was felt that, as a thesis focusing predominantly on musicological analysis of film scores, the focus should be made on films which contain scores which can be justifiably analysed to a significant degree. The history, politics and cinematic landscape of the respective German nations provides a crucial contextual background to the case studies. However, the case studies in this thesis were not intended to be representative of the entire history of the respective nations, but rather provide a snapshot of the cinematic, political and social landscape at the time of release. The second section of each case study chapter provides a contextual history of cinema in each country, so that the case studies can then be situated in cinematic context, as well as political.

The films which have not been chosen as case studies for this thesis may be approached in future research ventures, but the justification for their absence in this thesis is also made below. Commencing with East Germany, the most prominent film on a Holocaust theme outside of the chosen case studies is *Sterne* (*Stars,* 1959: dir. Konrad Wolf). This film tells of a love story between a German soldier and a Jewish prisoner, which highlights the first reason that Wolf's film was excluded from this thesis: the notion of a 'good German'. Acknowledging the implicitness of the Holocaust in *Nackt unter Wölfen,* and taking the arguments in chapter 4.3 into account, it was felt that *Sterne* was a step further away from the Holocaust than *Nackt unter Wölfen* and *Jakob der Lügner*. The two chosen case studies were based in a ghetto and Buchenwald concentration camp, whereas *Sterne* is set primarily in a Bulgarian village and transit camp, which was perceived as a less explicit visual representation of the Holocaust. The musical score is heavily based on two Yiddish folk songs, *Eli* and *Es Brennt,* and as such would have provided too similar a case study to *Der Letzte Zug,* which also incorporates Yiddish songs into the score. The sparse score of *Nackt unter Wölfen* provides another distinct approach to Holocaust film scoring, and as such was chosen ahead of *Sterne*. Scholarship on *Sterne* can be found in Silberman (1990: 163-191), Koch (1993: 57-75) and Elsaesser and Wedel (2001: 3-24).

Ehe im Schatten (*Marriage in the Shadows,* 1947: dir. Kurt Maetzig) was also considered, but the release date occurring before the formal founding of East Germany excluded it on

chronological terms, and the Holocaust anyway was on the periphery of the visual narrative. Like *Sterne,* it could form future comparative scholarship with the existent case studies in this thesis. Its melodramatic, excessive score, contrasting the kind of music found in the chosen East German case studies for this thesis, is mentioned in further detail in chapter 4.2. It would make a fine case study in an academic work comparing it with other immediate postwar films.

In West Germany, as highlighted, the list of potential case studies was minimal. The two excluded case studies were *Baranski* (1979: dir. Werner Masten) and *David* (1979: dir. Peter Lilienthal). The justification behind the exclusion of *Baranski* lies in the fact that it is inaccessible as a film, and that scholarly attention has eluded it almost completely, other than in passing mentions. *David* depicted Jewish family life in the early years of Nazism, and so is only implicitly linked to the Holocaust in terms of the extermination process and camp systems. The same could be said of *Hitler, ein Film aus Deutschland,* but the Syberberg film explicitly discusses the Holocaust through the depiction of Himmler and the discussion of extermination policies. However, the fact that the composer of *David*'s score, Wojciech Kilar, was Jewish, offers scope for future scholarship. Kilar was a prominent European composer, who was offered Peter Jackson's *The Lord of the Rings* trilogy commission between 2001 and 2003, but turned it down.

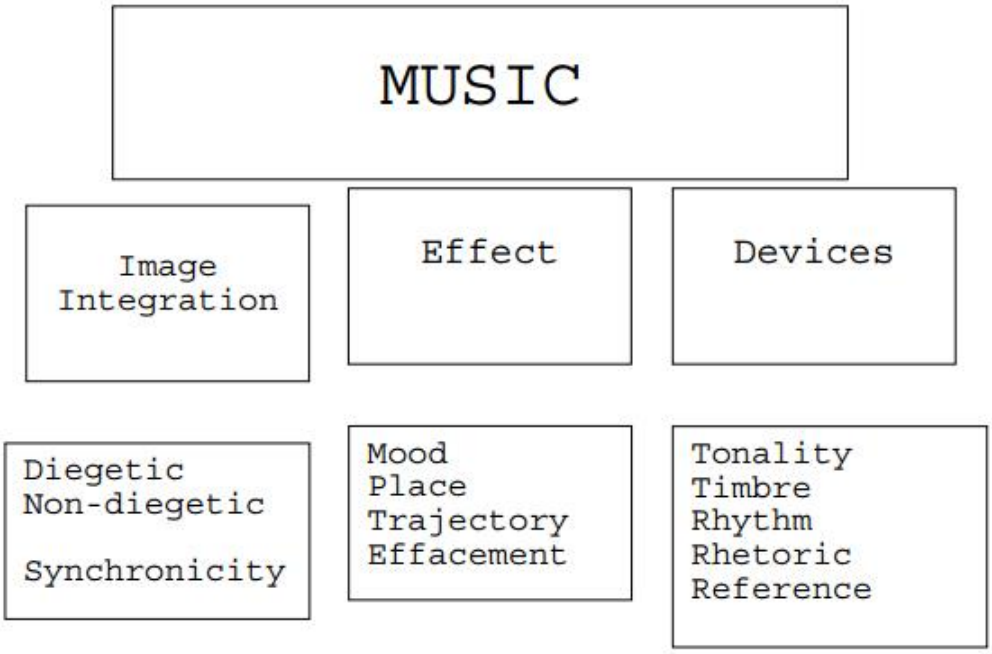
In reunified Germany, the choices were also limited, given the comparatively small number of years between reunification and the time of writing the thesis. The most prominent example is *Sunshine* (1999: dir. István Szabó). This was a co-production between Germany, Hungary, Austria and Canada, highlighting the transnational nature of cinema in the 1990s onwards. Despite the Holocaust being a key aspect of the narrative, including some horrifying concentration camp execution scenes, the lack of any German actors or actresses, as well as the film being directed by a Hungarian, did not justify its inclusion in a thesis focused on German cinema. The second potential case study which was ultimately excluded was *Hitlerjunge Solomon* (*Europa Europa* 1990: dir. Agnieszka Holland), another co-produced film between Germany, France and Poland. This follows the story of Solomon Perel, a Jew, who masquerades as a pure Aryan German during the war to avoid persecution. While the persecution of Jews and issues surrounding anti-Semitism are central to the narrative, the Holocaust is only explicitly seen at the conclusion of the film during a concentration camp liberation. The film, along with *Sunshine,* could form future scholarship based on films which touch upon the Holocaust, but are not explicitly based on the event itself. These, and all other excluded films from this thesis, could thus be compared directly with the six found in chapters four to six.

Finally, in terms of numbers, six was deemed to be an appropriate number of case studies for a doctoral thesis. Six films in total from three countries results in analyses which function not only as standalone case studies, but as comparisons within the same country and across all three countries. If the number of films was raised to three per country, or nine in total, there would have been a reduction in the depth of analysis. The limitations of two films from each country are acknowledged, but, as highlighted earlier in this chapter, the thesis does not intend to conform to a widespread representation of Holocaust representation in all three Germanies, but rather aims to formulate six cogent film music studies which can then be posited against the political and cinematic cultures at the time of release.

3.3 CATEGORIES OF FILM MUSIC FUNCTIONS

In order to work from a manageable spectrum of opinions, this section will aim to construct a concise list of film music function categories that are appropriate for the present analysis of Holocaust film scores. These categories of functions can then, in turn, form a theoretical framework to work against, and be applied, or not as the case may be, to the case studies found in this thesis, both explicitly in the chapters and retrospectively in the concluding arguments. While scholars' viewpoints on film music functions in chapters 2.2 and 2.3 are comprehensive and are of high value to certain film music studies, there is an argument that a more concise, focused list of categories would be beneficial when analysing a selection of case studies. It would be unwieldy to attempt an application of fifteen to twenty film music functions to each of the case studies found in this thesis, so by using categories of functions, with specific functions and scholars referenced on a case-by-case basis, it is less of an arbitrary application of functions to film music, and more of a structured framework against which to work. As well as issues of practicality and logistics due to the constraints of a doctoral thesis, some film music literature might be considered unsuitable from an academic and intellectual perspective. For example, historical literature from the 1930s and 1940s might be considered outdated for a twenty-first century study. Likewise, scholars such as Lissa who authored extensive, complex list of film music functions would be ideally suited to a small-scale, one-film study, but a series of six case studies suits a more concise list, without excluding the influences of the aforementioned scholars. This condensing of understanding music in film has been attempted before by Stephen Deutsch. Deutsch suggested that film music could in fact be split into just three categories, but he acknowledged and encouraged the potential for improvements on the model (2007: 5) (see Fig. 2).

Fig. 2: The three categories of film music function



Deutsch's model is not perfect for the following reasons. Terms such as diegetic and non-diegetic, and the concept of audiovisual synchronicity, are not functions of film music; they are structural terms related to narrativity. The devices on the right are musical elements which can contribute towards forming a function, but are not functions themselves. Only the middle column contains functions, or effects as Deutsch calls them, but it is oversimplified when compared with some scholars' work in chapters 2.2 and 2.3. Therefore, the *idea* of a simple, reductive model by Deutsch can be acknowledged, but its analytical use as a framework is limited. We can still accept Deutsch's encouragement for improvements or adaptation of his model by creating four categories of film music functions for the sake of the analyses in this thesis. These are referred to and applied to the case studies in the following chapter(s).

The categories identified are:

1) Structural film music (C1). This can incorporate music which alters the perception of time, such as in a montage sequence, and scene transitions and opening/closing credits. This is music which has a practical element for its inclusion. It deals with structure and production rather than emotion or semantics. This category links to the functions outlined in chapter 2.2.2, incorporating the views on title music and continuity of Gorbman (1987), Kalinak (1992), Maas and Schudack (1994), Bordwell and Carroll (1996), Wierzbicki (2009),

Wingstedt, Brändström and Berg (2010) and Heldt (2014).

2) Mood music (C2). This is the most frequently used of the four function categories outlined here. It incorporates general underscore in a scene, one which establishes mood or emotion independently or by complementing existing visual mood. The mood of the music can be either a depiction of the emotional present or anticipation in the fictional world, excluding that which refers directly to characters, which would usually fall under C3. This category links to chapter 2.2.1.2 and draws upon the work of Gallez (1970), Prendergast (1977), Maas and Schudack (1994), Bordwell and Carol (1996), Kungel (2008) and Green (2010) and their discussions of mood and emotion in film music.

3) Character music (C3). This incorporates any music which assists an audience in deciphering an on-screen character. The music can lend us clues as to the character's psychology, attitude or personality at any time in the narrative. The *leitmotif* would come under this category. This category incorporates analyses of the *leitmotif* by Maas and Schudack (1994), Bordwell and Caroll (1996), Kostelanetz (2004) and Green (2010).

4) Contextual music (C4). This incorporates any music which builds a picture of a film's setting. This can include geographical, social, cultural and temporal contexts. For example, a musical score which began with steel drums may suggest a Caribbean context, or a score beginning with the sounds of a harpsichord may suggest a Renaissance or Baroque timeframe. The existing literature outlined in all sections of chapter 2.2.1 is relevant to this category, as context can be a wide-ranging concept. [12]

There is also a supplementary categorical function of film music: namely the absence of it. Some of the case studies examined in this thesis use music sparingly or not at all, and as this does not fit into any of the four bespoke functions above, it is worth including, as it may work in contrast and contradiction to the functions outlined here.

This model itself incorporating five categories of functions will of course exclude certain film scores outside of this study, but for the sake of this thesis, it is an efficient, concise list of functions which can be applied to the six case studies. To further clarify, the creation of a bespoke list of film music function categories is not a dismissive action against existing theoretical frameworks as outlined in the preceding pages of this thesis, nor is it intended to discredit fully applicable existing analytical tools. Rather, for the sake of this piece of

[12] The categories, where referenced in the case study analyses, are, where appropriate, given the monikers of C1 (Structural film music), C2 (Mood music), C3 (Character music) and C4 (Contextual music).

academic research, the range of case studies welcomes a less complex framework of functions, while incorporating the strongest theoretical elements of the preceding scholars. It is also not the intention in using such categories to purely categorise, but to explain and analyse the functions of film music within each case study. The formation of this system was seen to be an appropriate middle ground between an overwhelming list of specific functions, and Deutsch's superficial model. It is to be used as a contextual framework to show, or confute, that film music in Holocaust films from all three nations conforms to common paradigms, and that it is the functions *within* these categories where the interest lies on a cue-by-cue basis in the context of each respective narrative. Therefore, this thesis aims not to simply label a film music cue as C1-C4, but to use a label to explain and analyse the significance of the individual cue in relation to the overarching categorisation.

In addition to setting out the categories to be used in the forthcoming case studies, it may be beneficial at this juncture to offer an explanation of select film music terminology, primarily with regard to the source of music in film, as such terms are used frequently in the analyses of chapters four to six. A word in common with many of these terms, championed in a film musicological context by Claudia Gorbman, is diegesis, which signifies the fictional world and its characters produced by the narration. Thus, we may state that most film music is non-diegetic, or, as preferred by some scholars, extra-diegetic, because it is recorded by off-screen musicians in a studio space, and added retrospectively to the visual. We as an audience cannot see the source of the music but can hear it, and the characters on-screen, crucially, cannot see *or* hear the music. There are critiques of non-diegetic music as a concept, such as Winters who claims that certain prominent characters, such as Indiana Jones, cannot exist without their musical theme, and that the musical theme is effectively worthless without the associated character (Winters 2010: 224). Nevertheless, the term is widely accepted in film musicological circles, but as with all concepts, is always open to academic critique. Heldt reinforces this by claiming that 'some authors have problematized them as too blunt to do justice to the intricacies of individual films' (2013: 7). Winters also divided non-diegetic music into two subcategories of intra-diegetic and extra-diegetic (the latter not to be confused with the other meaning of the word as a synonym for non-diegetic music generally), claiming that the former could be music which 'exists in the film's everyday time and space' while still being non-diegetic, whereas the latter is purely incidental and has no real semantic significance with the narrative space of the film (Winters 2010: 237).

The opposite of non-diegetic music is diegetic music. This is music which occurs inside of the diegesis. In other words, both the audience and the characters can hear the music, and on many occasions, they can also see the source of the music. An example of this would be

the Cantina Band sequence in *Star Wars Episode IV: A New Hope* (1977: dir. George Lucas), in which Luke Skywalker meets Han Solo in a bar, while a group of musicians play live music in the background. Even when the camera pans away from the musicians, and the music devolves to its traditional position as an accompaniment to the visuals and dialogue, the score remains diegetic, as the source of the music remains in the world of the characters. Diegetic music is used extensively in the forthcoming case studies, including the use of classical operatic arias playing over loudspeakers in *Die Fälscher*.

Further subcategories fall within diegetic music, and the first of these is meta-diegetic. This is music which is formed in the mind of the character in the diegesis. In other words, the audience can hear it, the character can hear it, but other on-screen characters cannot, and the source of the music cannot be seen in the traditional sense. It may take the form of an analepsis, hallucination or simply an internalised singing to oneself by the character. Chion further subdivides meta-diegetic music into objective meta-diegetic, incorporating bodily sounds such as a pounding heartbeat in a tense moment, tinnitus after an explosion or heavy breathing in panic, and subjective meta-diegetic, which includes hallucinatory voices or music (1994: 76). It could be argued that the former is no longer truly meta-diegetic, as the breathing could be perceived by other on-screen characters. A less frequently used term is supra-diegetic music, coined by Rick Altman (1987), which describes the gradual melding of initially diegetic music into a non-diegetic accompaniment. This is often seen in musicals, where an on-screen character begins to sing diegetically, but at a certain point in the song, it becomes clear that they are being accompanied by a non-diegetic orchestra, for example. All the terminology above may appear from hereon in, but diegetic, non-diegetic and meta-diegetic are the most commonly seen.

CHAPTER 4:
FILMS OF EAST GERMANY

This chapter is the first of the three which contains case studies from East, West and reunified Germany, and, in combination with chapters five and six, makes up a major part of the thesis. It opens with an examination of Holocaust reception in East Germany, and continues by contextualises East German cinema for the case studies, *Nackt unter Wölfen* and *Jakob der Lügner*, which form the most significant section of the chapter in the form of two textual analyses. The chapter aims to ascertain the role that the Communist, anti-Fascist government played in engaging with the Holocaust, and the subsequent impact this had on cinema and film music. A key focus in both case studies will be the sparse use of music, demonstrating how this links to the conventions of film scoring in East Germany, but also exploring a wider link to politics, society and culture. A second analytical focus, applied to *Jakob der Lügner,* will be the idea of Jewishness in film music, drawing upon the definition(s) from chapter 2.4. These two foci will be bound by a musicological analysis, and grounded by the first primary research question. The chapter will conclude with a summarising section, where the key results and investigations are recapped, and emerging issues examined.

4.1 THE HOLOCAUST IN EAST GERMANY

East Germany (1949-1990) never took on the same responsibility as West Germany for the Holocaust, with East German citizens learning little from the media, and being less likely to identify the Holocaust as a key part of their history (Wolfgram: 2006: 57).[13] The Holocaust is generally agreed to be only marginally present, or absent altogether, in post-war East German memory, and the cinema of post-war East Germany rarely referred to Jewish victims (Pinkert 2012: 194). The East German film scene in context with the Holocaust is discussed in the next section of this chapter, but the first part of this statement by Pinkert is interesting with the use of the term 'absent'. Others disagree, and argued that the Holocaust was present in East German memory and cultural discourse, but in an uncomfortable, often awkward fashion.

East Germany would always be associated from the outside with the 'systematic massacre of Jewish populations and the memories of concentration camp martyrdom', simply because

[13] Shortened to the acronym GDR on occasions from hereon in.

of its geographical location (Bier and Allinder 1980: 15). Thus, it had a moral responsibility to engage with the difficult past, regardless of how distanced the Holocaust may have been from post-war inhabitants of the country. 'An awkward position' is how Laura Silverberg describes East Germany's situation during the Cold War, with it being 'caught between political allegiance to the Soviet Union and a shared history with West Germany' (2009: 501). Bier and Allinder claim that the East German government 'postulated historical and political discontinuity and believed it possible to establish a new national reality with no Nazi past' (1980: 10-11). The denazification process in East Germany was swift and often brutal. Known former Nazis were arrested, and many were sent to re-education schools. Others were executed. Therefore, in East Germany, the Holocaust was not openly discussed immediately after the divide due to intensity with which the National Socialist period was cut off from the new historical foundations of the country. Indeed, whenever the Nazi past was discussed, the Holocaust was rarely a key aspect of the discourse. The leaders of East Germany tended to keep the Jewish question on the fringes of Nazi era narratives, and East Germany did not pay restitution to Israel or survivors of the Holocaust, and even gave tangible support to armed enemies of Israel (Herf 1997: 3). The Holocaust is generally agreed to have been absent from 1950s East German historiographies (Fox 1997: 3). Furthermore, scholars ask whether there could ever have been a Jewish Holocaust through the lens of East German antifascism (Bathrick 2007: 113). However, East German discourse on the Jewish catastrophe was not completely absent, even if it was not a priority of memorialisation for Soviet Communists (Herf 1997: 69). The history of Holocaust engagement in East Germany mirrors that of its development as a country, its relation to German identity, and its 'association with the ever-dwindling number of Jews' (Wyman and Rosenzweig 1996: 449). It should be also noted that the GDR identified itself with the anti-Fascists of the Nazi period, because many of the GDR's leaders and prominent figures, such as Erich Honecker, had been victims of National Socialism. Thomas di Napoli offered views which foreshadowed and complied with Herf's later statement, highlighting that although there was a reckoning with the National Socialist period, the references to a Holocaust were usually absent (1982: 256). The general consensus is therefore that East Germany found great difficulty in engaging with the Holocaust because of their political stance; namely the focus on resistance and anti-Fascism rather than victimhood.

From the beginning, the East German government attempted to maintain national and international awareness of the Holocaust, but the same government barely referred to the 'Holocaust', preferring instead to focus on Nazism and the fascism. (Di Napoli 1982: 256). This results in a convenient 'thread of continuity' with the perceived threat to peace from the 'fascist forces' in the West (Di Napoli 1982: 256). The treatment of the Holocaust in East

Germany was not approached purely through the act of remembrance, but as a platform for anti-Fascist rhetoric. One example of this is evident through examining the development of a remembrance site in East Germany; in this case, Buchenwald, a former concentration camp near Weimar, in Thüringen. The East German memorialisation process was dichotomous in nature between memorialisation itself and celebration of survival, and 'at its core was the celebration of communist resistance and martyrdom' (Azaryahu 2003: 4). It soon becomes clear that the East German approach to Holocaust remembrance had significant political undertones compliant with the Communist government's rhetoric. The beginnings of Buchenwald as a memorial site came in 1954, when the East German government, headed by Otto Grotewohl, decided to transform and reopen the site of the camp. However, was 'memorial site' a correct use of terminology? Grotewohl 'maintained that the primary function of the camp was "to bear witness to the indefatigable strength of the anti-fascist resistance fighter"' and that the Buchenwald memorial should focus more on the actions of the resistance than the victims who were interned there (Azaryahou 2003: 5). This challenges the dichotomy of East German Holocaust memorialisation, and places major emphasis on celebrating the resistance movement and its survivors, with precious little focus on the majority, the victims who did not fight and, in all likelihood, did not survive. The citizens of the GDR did not confront the Holocaust in a similar fashion to those in West Germany prior to reunification, largely due to this predominant focus on resistance over victimhood (Wolfgram 2006:57). In 1961, Buchenwald, as well as memorial sites at Ravensbrück and Sachsenhausen, were designated as *Nationale Mahn und Gedenkstätten* (Kattago 2001: 93). As Kattago defines it, 'a *Denkmal* in German is a place of remembrance, and a *Mahnmal* is a place of warning' (2001: 93). The warning was an allusion to the possibility of future fascism, while the remembrance referred to the Communist anti-fascist struggle. Again, there is no mention of victims or suffering in these definitions of the camp memorial sites.

It was only in the dying embers of the existence of East Germany that the anti-fascist stance evolved into an acceptance and, more pertinently, an admission of their co-responsibility during the Nazi era. This admission arrived at the eleventh hour, with the East German government refusing 'for four decades to deal with the implications stemming from the memory of the Jewish catastrophe'; implications they only dealt with just prior to the country ceasing to exist (Benz 1994: 5). A declaration of the factions of the *Volkskammer* (GDR) on 12 April 1990 finally contained a confession, where the country accepted 'co-responsibility for the humiliation, expulsion and murder of Jewish women, men and children', admitting a sense of sorrow and shame and confessing to their part in the burden of German history (Benz 1994: 5).

4.2 EAST GERMAN CINEMA

The history of East German cinema has been described as convoluted, contradictory, paradoxical and complicated; both fascinating and sobering (Heiduschke 2013: 9). The filmic output was at times rigorously controlled by the communist part of East Germany, the SED (*Sozialistische Einheitspartei Deutschlands*), and at other times encountered periods of thaw, whereby the artistic license and creativity of filmmakers was relaxed slightly. One such thaw was from the early 1950s to the mid-1960s, a period which saw the release of *Nackt unter Wölfen,* one of the forthcoming case studies. East German cinema, in the early post-war years, was focussed on conveying messages of democracy, peace and anti-fascism through film, but the politics of Cold War Europe saw shifts in the narrative content as the twentieth century progressed (Heiduschke 2013: 9).

East Germany's engagement with the National Socialist past on screen resulted in some memorable films. Largely responsible for this success was DEFA (*Deutsche Film-Aktiengesellschaft*), the state owned East German film company which produced over 750 films during four and half decades of operation (Allan and Sandford 1999: 1). DEFA was the face of East German cinema, with the relationship between the political events in the country and the cinematic output being so strong, that DEFA and East German cinema are effectively synonyms (Heiduschke 2013: 9).

The occupying Soviets who decided that the Babelsberg based remnants of the Nazi film industry should be transformed into an East German film studio, much like the Nazis themselves did with the UFA studio in 1933 upon gaining power, turning it into a propaganda tool for National Socialism. This facility would be used to produce films which would 're-educate the Germans into new ways of thinking and behaving' and 'film culture was shaped as a direct part of the state system' (Bathrick 2007: 114; Ib Bonderbjerg 2010: 29). Moreover, 'the official goal of centralised film production through the DEFA was to enlist Germany's "positive cultural legacy" in the making of a socialist society' (Bonderbjerg 2010: 29). This supports Vladimir Lenin's famous dictum of 1919, in which he states that 'of all the arts, for us the cinema is the most important' (Taylor 1988: 36). These points reinforce the notion that cinema was a vital tool, and certainly a propagandistic one, in establishing East Germany's socialist ideals in culture and society. Speaking at a ceremony in 1946, Colonel Sergei Tulpanov (director of the Propaganda Administration of the Soviet Military Administration in Germany between 1945-49) highlighted the importance of DEFA's role as it began life as a film producer. He claimed that the DEFA must face up to several important tasks, the most important of which was to restore democracy and destroy fascist and militaristic ideology from German minds (Allan and Sanford 1999: 3). Tulpanov also

highlighted the struggle of re-education, particularly with young Germans, and respect, democracy and humanism were seen by Tulpanov as being key aims of DEFA (1999: 3). Christiane Mückenberger, also in Seán Allan and John Sandford's *DEFA*, argued that they were successful in achieving Tulpanov's outlined aims for the studio. DEFA's output which dealt with fascism in some respect were regarded as the most artistically interesting by Allan and Sandford, and were considered some of the most memorable among cinema-goers (1999: 58).

Nine years later, in 1953, the impact of politics upon the films of DEFA was heightened, following the nationalisation of the studio (Heiduschke 2013: 11). The cinema of East Germany shifted, as it had been doing gradually during the previous years, towards 'serving the ideals of socialism', and the days of entertainment films in the style of pre-war cinema were largely over, in favour of more socialist political narratives (Heiduschke 2013: 11-12). This shift to socialist themes in DEFA cinema was reinforced at the 1957 SED cultural conference, where DEFA were instructed to 'nurture and promote socialism' more than previously, and that films should depict everyday life in a socialist society (Heiduschke 2013: 13). Certain western films, or films which were critical of the SED, were shelved or banned, and the one-dimensional approach to cinema was not popular with East German film audiences, with cinema ticket sales dropping by 700,000 between 1959 and 1960 (Heiduscke 2013: 13). This slump continued until the early 1960s.

The building of the Berlin Wall in 1961 worked in two ways for East Germany and its cinema. Regarding the country, it enabled political, economic and cultural stability with a physical barrier against the West established; regarding cinema, it completed the 'bifurcation of post-war cinema into two national cinemas', with contrasting private enterprises in the West, and a state-owned socialist company in the other (Hake 2002: 127-28). This division of cinema was reflected in the evolving antithetical political views of the Western 'hollow rhetoric of unification' and East Germany's official doctrine of 'two Germanys' (Hake 2002: 128). East German cinema of the 1960s also occupied a position between Eastern and Western New Wave cinemas. On one hand, France, Italy, Great Britain and West Germany, and on the other, Poland, Hungary, Czechoslovakia and the Soviet Union (Hake 2002: 130). East German cinema found itself both geographically and aesthetically in the middle of these. These years, from the building of the Wall until its eventual fall, 'gave rise to a distinct GDR culture' which drew upon German high culture which validated 'bourgeois notions of individual agency and public morality' even in a socialist culture (Hake 2002: 127). DEFA cinema from the 1960s to 1980s took elements of political compliance and cultural ambition, as well as social critique and aesthetic convention, resulting in a unique socialist cinema

with several outside influences, which can only be truly understood in the larger context of East German culture (Hake 2002: 127-28). Cinema held a privileged position with regard to socialism and national identity, and because of the lack of wide scale international release of most East German cinema, DEFA had a specific, socialist target audience within the East German borders (Hake 2002: 128). However, one event in 1965 shook DEFA and resulted in an entire year's worth of production being banned. The SED convened the Eleventh Plenary in December 1965, as filmmaking in East Germany was at a high point of innovation (Hake 2002: 132). Rather than focusing on economic policies as was planned, the Eleventh Plenary attacked a list of twelve films by DEFA which were accused of scepticism, nihilism, relativism and subjectivism (Hake 2002: 132-33). One of these films, *Das Kaninchen bin ich* (*I am the Rabbit* 1965: dir. Kurt Maetzig) resulted in the list of banned films being referred to as *Kaninchenfilme,* or *Rabbit Films.* The view of the Plenary was that the directors had failed to produce relevant stories and characters, and this was detrimental to the understanding of East German society (Hake 2002: 133). The outcome of the Plenary was that many workers in the film industry lost their careers, or at best had them interrupted, and film narratives returned to the uncontroversial (Hake 2002: 133; Heiduschke 2013: 14). It could be argued that DEFA cinema never fully recovered from this setback, with a pressure on directors to ensure that their films would not fall foul of censorship or a banning order (Heiduschke 2013: 15). Political influence on filmmaking was tighter than ever.

The resultant disillusionment and decline of DEFA was not at this stage irreversible, with the 1970s, and the Honecker era, bringing more relaxed relationships between East and West, and a normalisation of relations between East Germany and other nations (Hake 2002: 140). In 1971, East Germany was considered a 'fully developed socialist society' by the Eighth Party Congress, and thus taboos on artistic expression were relaxed or removed altogether, albeit with a caveat that work produced needed to be socialist in nature (Hake 2002: 140). The new freedoms in cinema dwindled soon after, and as the 1980s arrived, there was mass emigration of DEFA film stars to West Germany as freedom of movement became easier. This, combined with Honecker allowing Western film imports, resulted in DEFA films rarely attracting one million viewers nationwide (Heiduschke 2013: 16). While the SED may have been perceived as draconian in their rules for cinema, many film directors were committed socialists who did not necessarily have an issue with the required content of their films, but rather the structure and regulations forced upon them (Heiduschke 2013: 17). The same directors, during the relaxed periods of rule loosening, produced collections of films which prompted discussion and addressed critical topics (Heiduschke 2013: 17). One such collection of films were anti-fascist films.

Daniela Berghahn outlines the importance of anti-fascist films to DEFA, claiming that they had always been the lifeline of the film company and that during DEFA's existence, thirteen percent of their output – or around a hundred films – contained anti-fascist narratives to some extent (2006: 297). This was particularly prominent from the 1970s onwards, where anti-Semitic persecution on film was more confidentially approached, and when the Holocaust began to be present in the cultural discourse of East Germany (Pinkert 2012: 203). It was a renewed interest in the Third Reich which prompted this rise in number of anti-fascist films, and the 1970s and 1980s began to explore it not only from an anti-fascist viewpoint, but also turned to anti-Semitism, resulting in a 'fundamental reassessment of the categories of class, race, ethnicity and nation' in cinema (Hake 2002: 146). *Jakob der Lügner,* one of the forthcoming case studies, falls into this category of film, with notions of anti-Semitism linked with older DEFA anti-fascist film staples such as the possibility of hope and resistance.

The first East German film to engage with persecution came much earlier. The DEFA-funded *Die Mörder sind unter uns* includes a scene which shows a Polish ghetto being liquidated on Christmas Eve, but the ethnic origin of the victims is not explicitly stated. Christiane Mückenberger states that it was *Ehe im Schatten* which first approached the topic of Jewish persecution in Germany (Alan and Sandford 1999: 61). *Die Mörder sind unter uns* predates *Ehe im Schatten* by a year, but the latter has a more significant Jewish narrative and a more explicit focus on Jewish persecution. Pinkert praises the successful *Ehe im Schatten* by claiming that an audience of over twelve million resulted in it being the greatest success of post-war DEFA, and highlighted the emotional impact it had upon its audiences (2012: 197). According to Pinkert, this success resulted from elements of melodrama, emotionalism and moral polarisation, which had a large impact on post-war East German audiences (2012: 197). This use of emotional tactics to manipulate an audience would become very unusual in the East German film world, with a focus on anti-fascist realism becoming the dominant Holocaust aesthetic. Pinkert claims that the 'film does not shy away from using actors, lighting, music and camera work in a way which reminds the post-war audience of cinematic modes familiar from UFA's [*Universum Film AG* – the principal German film studio until 1945] classical cinema' (2012: 197). Finally, and showing a contrast to the upcoming East German case studies, she states that 'the interplay between the overwhelming music score and the shot and reverse shot image sequences' are very powerful indeed (2012: 197). The final scene in particular, where the two lead characters poison themselves with a powder-laced coffee while reciting Schiller, uses music to add overwrought melodramaticism to the scene. The excessive orchestral melodrama has not dated well, and can be argued that, to modern eyes, it is more than bordering on kitsch and

oversentimentality.[14]

In terms of film composers of East Germany, early examples of them such as Wolfgang Zeller highlight the often varied and controversial pasts of some East German film composers. Mückenberger cites Wolfgang Zeller as a prominent, typical case study (Alan and Sandford 1999: 65). Composers' lives during the period of National Socialism were not investigated, and because of this, composers of anti-Semitic propagandistic films, such as Zeller with *Jud Süß* (1940) could, after the war, compose music for anti-fascist films based on Jewish persecution; namely Zeller and *Ehe im Schatten*. Because of this, the music would often be very conservative, due to the confusing and conflicting background of the composer, combined with the dichotomous narrative focus (Alan and Sandford 1999: 65). Wolfgang Thiel reinforces this by claiming, scathingly, that '[t]here were the UFA film composers who could, after two or three months of enforced hiatus, take up the pen again in their undamaged villas around the Wannsee' (1996: 22). It was intriguing, but not unusual in the arts, that in immediate post-war Germany, during the denazification process, composers of anti-Semitic, Nazi cinema could continue their careers almost overnight by working on films with political standpoints directly opposed to Nazism. This was helped greatly by the fact that the East German film industry picked up almost immediately after the end of the war; something which did not occur in the West. The overriding style of East German film composers, this cannot be so easily defined. Wolfgang Thiel in *Klang der Zeiten* states that 'film music must always be seen to be a complex structure of various factors that influence expression', and that the influence of style and dramaturgy in relation to historical development must be approached 'with varying intensity' (2013: 19). There were three key groups of composers with which DEFA engaged (Thiel 2013: 22-24). Group I were composers who occasionally worked on films but were established opera and concert hall composers. Group II comprised of 'specialised film composers from the camp of so-called serious music', who were 'musicians with taste and a high standard of craftsmanship, who wrote operas, symphonies and concertos' and avoided the contemporary modern techniques of atonality and twelve-tone music (Thiel 2013: 22). Finally, Group III were 'recruited from representatives of the entertainment and dance music sector', who may have written for operettas, or have been 'directors of dance orchestras or big bands' (Thiel 2013: 22).

The reluctance to engage with modern compositional techniques such as serialism and so

[14] Indeed, Bertolt Brecht expressed an interest in seeing the film, only to remark at the end: "What terrible kitsch!" (Allan and Sandford 1996: 82).

forth was reinforced with a brief case study on *Ehe im Schatten,* in which Thiel claims that 'the musical idiom' belongs to the 'so-called New German School' (2013: 188).[15] The score, Thiel continues, 'does not have the musical language, virtuosity and dazzling brilliance of Richard Strauss, but rather the severity and fluency of Max Reger' (2013: 188). Thiel concludes by claiming that 'the orchestra is more compact than sophisticated, and more solid than brilliant'. Incidentally, Wolfgang Zeller, the composer of the *Ehe im Schatten* score, wrote a total of 162 film scores, and was a popular neo-Romantic film composer who established the sound of film music for the coming decades (Thiel 2013: 187),

Music policy in East Germany might also have affected the way music was composed for films. Laura Silverberg explains the government's general standing, by claiming that East German Party leaders sought a "socialist national culture" based on Marxist-Leninist ideology, rather than drawing upon composers and other artists to create an East German culture (2009: 501). Silverberg continues by stating that although 'the SED [*Sozialistische Einheitspartei Deutschlands* or Socialist Unity Party of Germany] encouraged the performance of folk music and political songs, there was little truly revolutionary about East Germany's socialist music culture' (2009: 501). The high number of orchestras in East Germany, and the subsequent inheritance of Germany's pre-war musical heritage by the state, helped to promote an anti-formalist bourgeois culture of classical music, regarded as an opposition to modernism and pop culture emanating from the West.

Following the cinematic release of the two case studies, *Nackt unter Wölfen* and *Jakob der Lügner*, the East German film industry began a steady decline in production. The East German film culture entered a period of increasing difficulty from the 1980s until reunification, as the mainstream audience had become disillusioned with it (Bjonderberg 2010: 32). This was partly due to the rising influence of West German cinema and television, and the fact that the Cold War influenced German film culture (2010: 32). Bjonderberg states that in West Germany, 'there was a partial ban on films from the GDR, while in the GDR several films were made to portray the decadent West' (2010: 30). As the Cold War began to diminish in its intensity in the mid-1980s, this influence upon cinema became lesser, and the differences between the two countries' cinematic outputs diminished. The GDR and FRG were said to have 'shared a common cultural heritage in the German cinema classics and both called upon this heritage extensively' (2010: 30). This shared cultural heritage would eventually lead to a breakdown of the strict cross-border policies on cinema in the

[15] New German School, or *Neudeutsche Schule,* is a complex term of the past which evades a clear definition. It is generally accepted that Berlioz, Liszt and Wagner were the leading figures.

lead-up to the fall of the Wall and reunification. Looking back on East German cinema, Hake claims that the debates reveal a 'lingering bitterness about the sacrifices, battles, and lost opportunities for a socialist film culture', and that East German cinema raises fundamental questions about how politics and film can coexist in a socialist state with a state-controlled film industry (Hake 2002: 128). It was a means of bonding between the masses and the leadership, but also closely tied to high culture and pre-war legacies of literature and classics (Hake 2002: 129). East German cinema, incorporating DEFA, can therefore be viewed as suffering a decades-long identity crisis, being restrained, yet occasionally set loose, of political constraints, before finally breaking down alongside the country it represented. After reunification, DEFA was taken over by the government agency in charge of privatisation, sold in 1992 to a French Conglomerate, and eventually, in 2004, sold to an investment company, Filmbetriebe Berlin Brandenburg GmbH (Hake 2002: 192).

4.3 *NACKT UNTER WÖLFEN* (NAKED AMONG WOLVES, 1963)

Of the six case studies in the thesis, *Nackt unter Wölfen* lies on the farthest fringes of what might be considered a Holocaust film. A justification for its inclusion was located in chapter 3.2, with the geographical location of the film and the visual imagery of the Holocaust placing it firmly in a Holocaust context. The following synopsis reinforces this, and it is felt that the interest surrounding the musical score, along with the other justifications, warranted its inclusion in the thesis.

The highly acclaimed film tells the fictional story, based on true events, of a young boy smuggled into Buchenwald concentration camp in a suitcase on a death march from Auschwitz. It is based upon the novel (1958) of the same name by Bruno Apitz, a former prisoner at the camp, and is set in early 1945 as the war was heading towards its conclusion. The boy and his father were based upon Stefan Jerzy Zweig and Zacharias Zweig, with their story providing the loose foundation for the screenplay (Pinkert 2012: 200).

The film opens at Buchenwald concentration camp in early 1945, just months before its liberation. A prisoner on a death march from Auschwitz arrives with a suitcase, and when it is opened by existing camp inmates, they discover a young orphaned boy inside. One of the prisoners becomes attached to the boy, and begs the Kapo not to harm him or reveal him to the camp guards. However, an SS guard discovers the Kapo and another prisoner playing with the child, but turns a blind eye based on the knowledge that the US Army is approaching, and the war will soon be over. As the Americans draw ever closer, the SS argue among themselves as to the fate of the remaining prisoners in the camp. Some want to massacre them, while others fear retribution from the approaching Americans if they were

to do so. The SS discover the boy exists and torture two prisoners, but they refuse to reveal the location of the child. The plan by the SS is to evacuate the camp, and they eventually find the child, but a ring of prisoners prevents the guard from shooting him. The prisoners riot, and force the SS out of the camp. The final scene shows the prisoners escaping, with the child carried out to safety.

Nackt unter Wölfen was a DEFA production, and was initially proposed as early as 1954. It was rejected due to the perceived focus on suffering of victims rather than the preferred anti-fascist rhetoric of East Germany. DEFA was, after all, originally founded to re-educate the German population as part of the de-Nazification process. It was a further eight years until the film was permitted for production and theatrical release. Daniela Berghahn argues that even upon its release it 'was not entirely uncontroversial, because it touches upon one of the lacunae of GDR's official historiography – the Jewish victim' (2005a: 88). This is not highly explicit, however, and the term "Jew" is not present in the film, further refinforcing the film's position at the very fringes of a Holocaust narrative. Pinkert highlights the film's screenings abroad, citing successful screenings in the Soviet Union, Israel, Japan, Great Britain and the United States (2012: 200).

The case studies were produced at the peak of DEFA's success, in a fascinating time where Europe and the wider world was gripped by the Cold War, but coming to terms with another conflict decades earlier. As Bjonderberg concludes, the East German film industry, despite this late decline in impact, was comparatively and surprisingly successful (2010: 32). In 1995, a selection of West German critics were asked to name the best one hundred German films. Notably, fourteen films of East German origin were listed (2010: 32). The two films chosen to represent East German depictions of the Holocaust were both directed by prominent and influential director Frank Beyer (1932-2006). Likewise, both films contained music by Joachim Werzlau (1913-2001). As the table below (Fig. 3) highlights, the Beyer-Werzlau collaboration extended to half of the feature films directed by Beyer, which is not unusual, given that many directors work consistently with the same composer.

Fig. 3: Frank Beyer and Joachim Werzlau

Title	Composer
Zwei Mütter (*Two Mothers* 1957)	Joachim Werzlau
Eine Alte Liebe (*An Old Love* 1959)	Joachim Werzlau
Fünf Patronenhülsen (*Five Cartidges* 1960)	Joachim Werzlau

Nackt unter Wölfen (*Naked Among Wolves* 1963)	Joachim Werzlau
Karbid und Sauerampfer (*Carbide and Sorrel* 1963)	Joachim Werzlau
Spur der Steine (*Trace of Stones* 1966)	Wolfram Heickring (uncredited)
Jakob der Lügner (*Jakob the Liar* 1975)	Joachim Werzlau
Das Versteck (*The Hideaway* 1978)	Günther Fischer
Der Aufenthalt (*Held for Questioning* 1983)	Günther Fischer
Bockshorn (1984)	Günther Fischer
Der Bruch (*The Break* 1989)	Günther Fischer
Der Verdacht (*Suspicion* 1991)	Günther Fischer

Werzlau had a short but distinguished career as a film composer in East Germany. Born in 1913, Werzlau began his own musical journey aged nine by commencing piano lessons. His collaboration with Beyer ended amicably after *Jakob der Lügner* when he decided to pursue other musical projects away from the big screen.

In *Nackt unter Wölfen,* we will be paying attention to how a sparse score can still be effective, taking into account the use of historically accurate pre-existing music performed diegetically. The noteworthy aspect of the score is essentially the almost complete lack of one. Music is only present on four brief occasions during the entire two-hour film, with all instances being, unusually, diegetic (Fig. 4).

Fig. 4: Music in *Nackt unter Wölfen* (1963)

Key: C (credits), D (diegetic), ND (non-diegetic), E (music enters), e (music exits)

Cue #	Use	Timing	Key	Music	Narrative
#1	C D	E 00:00:19 e 00:02:00	A	Buchenwald band performing a march.	Buchenwald concentration camp. Opening credits with band and prisoners marching through the camp.
#2	D	E 00:26:59 e 00:27:54	E	Buchenwald band performing a march.	The prisoners of Buchenwald march out of the camp on their way to work duties.

#3	D	E 01:12:23 e 01:12:45	Bb	*Es liegt ein Dörflein mitten im Walde* – traditional German song, sung by a prisoner.	A distressed prisoner, in solitary confinement, marches on the spot and sings.
#4	D	E 01:17:31 e 01:18:01	Db	*Buchenwaldlied* sung by the prisoners.	The prisoners march out of the camp, singing.

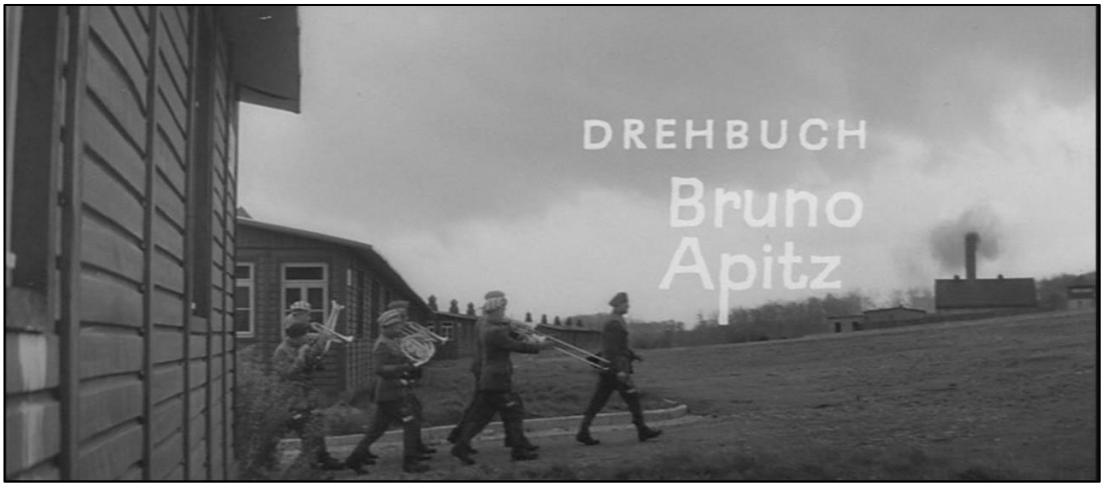
The first musical appearance is at the very beginning of the film, where the camp orchestra perform a march under the opening credits (cue #1). This march also forms the second instance of music, as it is later reprised as the prisoners march out of the camp to a work duty (cue #2). The third instance of music is a short song, *Es liegt ein Dörflein mitten im Walde* (There Lies a Little Village in the Middle of the Forest), which was popular with the SS at Buchenwald (cue #3). This is sung in a cell by a camp prisoner. The fourth and final instance of music is the *Buchenwaldlied*, the winning competition entry for a camp song early in the existence of Buchenwald (cue #4). We may consider the factors at play here linking the lack of a traditional film music score with the East German reaction and response to the Holocaust. The East German anti-fascist rhetoric surrounding its engagement with the past may have directly contradicted the potential effects of manipulative or loaded film music depicting it, had it been present. The country's political viewpoint and the composition process, and consequently the potential effects of film scores, were closely linked, and there will have been pertinent protocols which filtered down from the conscious anti-fascist government perspective to the film production process. For example, it is unlikely that the East German government would have supported or approved of a film with lush bourgeois orchestral scoring, rich with emotional and affecting melodrama, especially one which depicted challenging narratives such as National Socialism.

Questions would have arisen if, hypothetically, a grand orchestral score had been applied to the film. This would not have been unusual, as the soaring, dramatic orchestral score would still have been irrefutably the most common film score across the whole cinematic spectrum during the 1960s, in an era when composers such as Maurice Jarre, John Barry, Miklós Rózsa, Alex North and Ennio Morricone were plying their trade prominently. Such a score, had it been applied to *Nackt unter Wölfen* however, might have potentially sounded Western to audience expectations surrounding the prevailing stylistic characteristics of East German cinema. Kathryn Kalinak formulates subheadings based upon what she may consider to be the key elements or characteristics of a Hollywood score (1992: 80-110). These include 'Music and Structural Unity', 'Music and Narrative Action', 'Music and

Emotion', 'Music and Mood', 'Music and Dialogue' and 'Music and Spectacle'. The fundamental question here is whether the *lack* of music in *Nackt unter Wölfen* therefore denotes that all of the above is missing? Musical contributions to emotion, mood, unity and spectacle are missing. With music being such a key element of the mainstream film experience, the motion, mood, unity and spectacle of the narrative may be negatively impacted upon by the lack of music. Contrary to this, however, the lack of music may also promote a realist aesthetic which *positively* impacts upon the audience experience of the film, as will be highlighted in *Aus einem deutschen Leben.* Despite this, it would be difficult to argue that because of the lack of a prominent score, *Nackt unter Wölfen* would not be able to produce a suspension of reality (Green 2010: 85). Music can assist with escapism, but the lack of music does not necessarily have the contrary effect. In other words, just because the audience might be consciously aware of the fact that music is lacking, does not mean that their ability to engage in escapism diminishes, and they can still engage in the cinematic suspension of belief and immerse themselves in the diegesis.

The march which appears during the film's opening credits (C1) supports Green's final point which is that 'many films use opening music to situate the story in a time, place, or context' (2010: 85). The march here is diegetic, with the camp band seen marching across the visible *mise-en-scène*, through the camp, behind the opening credits (Fig. 5). This, along with the visuals, enables a clear situating of the film's narrative in its geographical location, Buchenwald, and its narrative time, the camp's years of operation during the period of National Socialism (C4). Furthermore, the use of diegetic music, rather than original non-diegetic music, to underscore the titles, places the film in its aesthetic context as well as encapsulating the aesthetic stance of the film in a compressed form. The theme music is directly located in the reality of the story, and so acts as both structural music in terms of the production of the film, and a narratively significant underscore in the filmic diegesis.

Fig. 5: Nackt unter Wölfen – Opening Credits

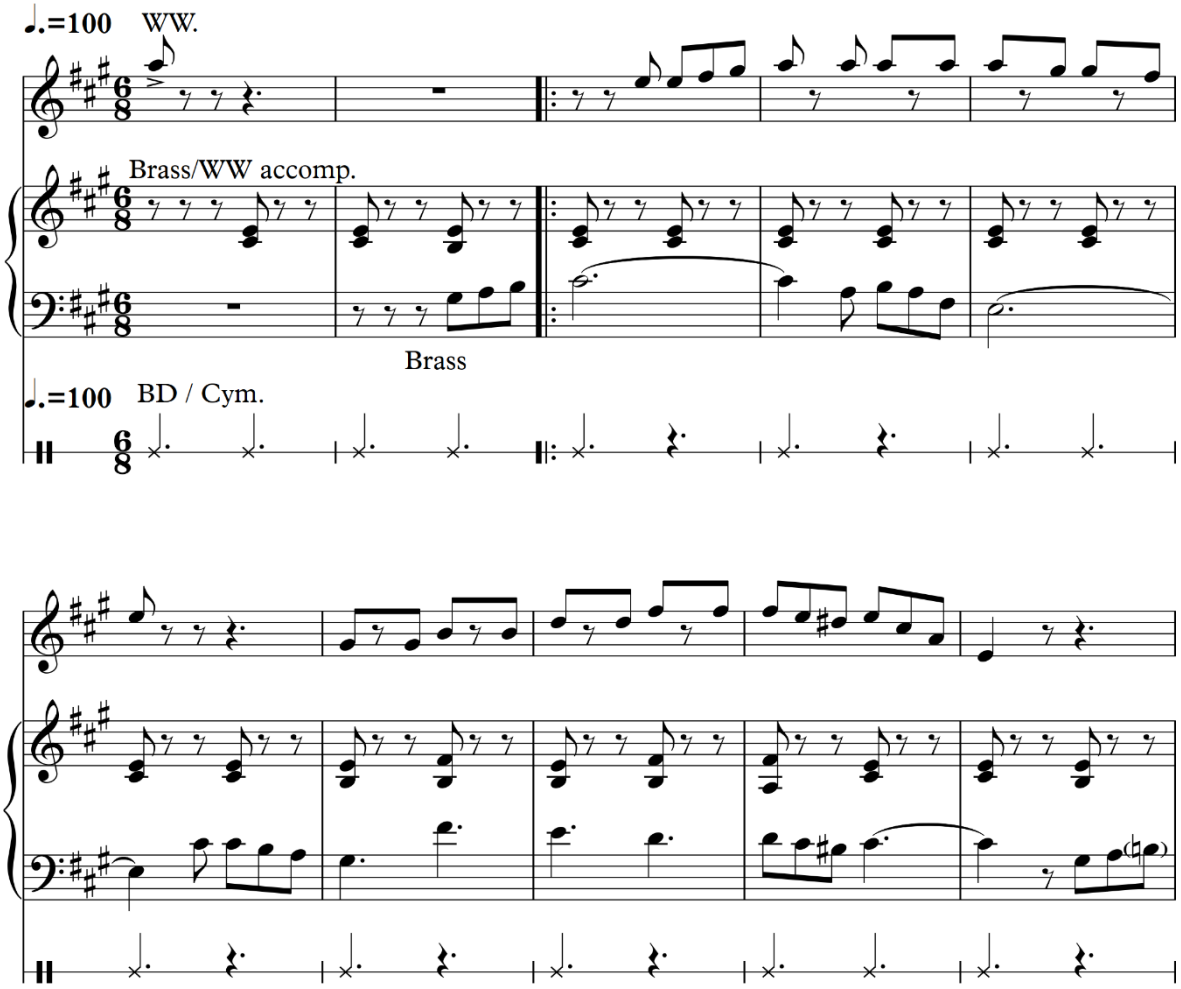


The band themselves are a historically accurate representation of ensembles which existed in select camps during the period of the Nazi government being in power and subsequently the Holocaust. Buchenwald was one of the first camps to have its own ensemble, and other camps followed suit (Fackler 2007: 7). Music thrived in the camp, despite the difficult surroundings, and the camp orchestra was important to the life of the camp, and it performed a number of prisoner-composed pieces (Hackett 2002: 302). The prisoners would often have difficulties performing, and Bruno Apitz recalled the struggle of playing intricate violin parts after a full day of hard labour, and being punished for playing German music as a Jewish string quartet (Hackett 2002: 301). The fact that music thrived and was an integral part of camp life raises questions as to why it was largely omitted from *Nackt unter Wölfen*. It is possible that a sparse score, as will also be seen in *Aus einem deutschen Leben,* is a direct result of socialist realism in cinema, where excessive emotional or romanticised expressions through music would be out of place. The film is referred to as an example of socialist realism, and is not purely a stylistic experiment (Thiele 2007: 243). Despite the sparse score, focus is given almost immediately to musicians as the film commences, foregrounding its important role in the camp. It can be argued that the use of diegetic music, performed by the camp orchestra, offers a humanity to the bleak, realist aesthetic of the film, albeit infrequently. Even in films which do not use music throughout, it would be very unusual to not have it accompanying the opening credits. Therefore, Beyer has opted for an option which fulfils two functions. Firstly, it conforms to audience expectations of an opening musical theme, but secondly, it situates us directly in the narrative space. It is not melodramatic, nor does it show sentimental excess.

In terms of the camp orchestra or band seen at the beginning of the film, the march begins with the melodic line taken up by the brass (cue #1). The upper woodwind provides an often-

ornamental countermelody, based upon ascending and descending scales and triads. The buoyant 6/8 time signature and major key of the march against the opening credits, while situating the film geographically and temporally (C4), creates somewhat of a counterpoint between the expected darkness of the upcoming narrative and the light-heartedness of the opening music (Fig. 6). It is an example of anempathetic music; music which contradicts the mood or atmosphere in the visual. Gorbman (1987), Chion (1994) and Lerner (2009) use the term anempathetic music frequently, and it is now widely acknowledged as a common technique in film composition. In this instance, it demonstrates the irony of fate by not fitting the mood of the dark narrative, and the second instance of the march appearing strengthens this by making the juxtaposition more immediate. The cheeriest of music can be performed in the darkest of locations, and conversely, sorrowful music can be played in the happiest of locations; both of which can have a more significant impact on an audience than music which fits the mood in a more conventional or expected fashion.

Fig. 6: March accompanying opening credits to *Nackt unter Wölfen*



The second iteration of the march offers a direct juxtaposition between the major tonality of the music and a shot of forlorn prisoners marching to or from work (cue #2). The march thus becomes a truly contrapuntal accompaniment to the darkening visual narrative. This use of incongruous music, while being an effective film technique, is also a historically accurate portrayal of music in the camps (C4). In one of the darkest examples of music's use in the camps, one which is captured horrifically in a scene in *The Grey Zone* (2001: dir. Tim Blake Nelson), the camp orchestra perform jovial Johann Strauss waltzes as prisoners are herded into the gas chambers. The frivolous music becomes effectively grotesque entrance music to the gas chambers in a deeply unsettling example of incongruence in historically accurate film depictions. The scene in *Nackt unter Wölfen* is a less severe example of this.

Fig.7: Second iteration of march in Nackt unter Wölfen

The next example of music in the film occurs as we see one of our protagonists at his lowest ebb alone in a cell, where we hear his inner dialogue (see Fig. 8, cue #3). "*Appelplatz. Schlammsee…Stehen. Schaukeln. Frieren*" ["Roll call area. 'Mud Sea' [...] Standing. Swaying. Freezing"]. Following this, he begins to march on the spot, counting himself in: "*Links. Zwei. Pitsch. Patsch".* The first two lines of the folk song *Es liegt ein Dörflein mitten im Walde* is then sung as he continues to march on the spot, seemingly either reminiscing or even longing for the *Appelplatz* and the musical togetherness or 'joint suffering' of the prisoners (C3 and C4). There is a musical function of nostalgia here, as he remembers one of two moments in time. Additionally, there is a deep sense of solemn irony in the lyrics.

Fig. 8: *Es liegt ein Dörflein mitten im Walde* sung in a cell

The song predates the *Buchenwaldlied* but also mirrors its significant links to the camp. Paul Kowollik states that 'on the roll call area *Steht ein Dörflein mitten im Walde* [an alternative title] was often sung' (Kirsten and Kirsten (ed.) 2002: 43). There is also a mention of the song in the original novel. The folk song was popular during the First World War, and its lyrics are suggestive of a mother's son going off to war. They include lines as follows:

Und die Mädchen schwenken die Tücher

Und die Jungen rufen Hurra!

Gott schütze die goldnen Saaten

Dazu die weite Welt!

Des Kaisers junge Soldaten

Die ziehen ins grüne Feld.

And the girls wave the handkerchiefs

And the boys shout hurrah!

God bless the golden seed

To the end of the wide world!

The Kaiser's young soldiers

They move into the green field.

The final stanza is injected with sadness, as it appears a mother – through her weariness – has lost her son in some form. This could be interpreted as him departing for war, or returning home to 'move into the green field' – a potential euphemism for burial and, more pertinently in the context of the Holocaust, death itself.

> Schon verschwinden die ersten im Walde
>
> Und mein Mütterlein erwacht
>
> Versunken im tiefsten Sinnen
>
> Ward ihr das Herz so schwer
>
> Und ihre Tränen rinnen:
>
> „So einer war auch er!"

> Already the first of them disappear into the forest
>
> And my dear mother awakes
>
> Immersed in deepest thoughts
>
> Her heart grew heavier
>
> And her tears ran:
>
> "So he was one [a soldier] too!"

As theorised, there are differing potential functions of the music here which may explain why this song is a feature of the sparse underscore to *Nackt unter Wölfen*. The first is nostalgia (C2). The first stanza begins with the lyrics '[t]here is a little village in the middle of the forest, basking in sunshine'. Is this a nostalgic recollection of our protagonist's home? Did he live in a village which fitted that description? It is highly likely that prisoners in concentration camps used memories of home as motivation to survive. The prisoner in this scene appears to be staring emptily into nowhere, suggesting he may be dreaming of his former home. It is almost the visual equivalent of meta-diegetic music, where instead of hearing the character's inner thought process or soundtrack, we can see the daydreaming occurring, but are not privy to the visual contents of the imagination. There is also a literal comparison in these lyrics to Buchenwald camp itself (C4). Located in a dense forest to the north-west of Weimar, it could be described as a 'little village in a forest', despite its dark function as a concentration camp. More likely is the immediate longing, through prolonged normalised

brutality, for the prisoners and their mundane, lengthy roll calls (C3 and C4). By counting himself in and marching on the spot, there is a militaristic, functional aura surrounding his performance, despite it being in a solitary environment and indoors. Rather than a nostalgic recollection of the hundreds of roll calls he will have experienced, is it also a suggestion that this procedure is such a part of his daily routine that he feels somewhat lost without partaking in it. It could be a signifier that he has been psychologically 'broken' or brainwashed into accepting the song and its associated activities with everyday life. Indeed, music was an unavoidable element of everyday life in the camps. As Guido Fackler states, '[a]lmost every camp inmate was inescapably confronted in one way or another with the music of his or her camp imprisonment' (2007: 1). While the song may have been liked by the prisoners, there was always the underlying notion that it was often the SS commanding them to sing. Fackler ascertains that '[c]ommand singing took place on several occasions; while marching, while doing exercises, during roll-call, and on the way to or from work' (2007: 3). This validates the marching on the spot and singing scene in *Nackt unter Wölfen.* The music became as integral a part of concentration camp life as the marching, the roll-call, work duties and so forth. This sequence conforms to three of the four categories of functions outlined in chapter three. The mood or atmosphere is influenced by the prisoner's lamenting (C2), which also fulfils the role of character music (C3) by showing him as a shell of a human, whose soul appears to have been destroyed by life in the camp. It can also be considered contextual music (C4), as the nature of the song transports the audience to the temporal and geographical location through both the lyrics and function in the camp. It may also take the audience to the imagined location mentioned in the song, although no visual representation of this location is ever offered. It is an example of multidimensionality in cinema, where the characters' on-screen world is complemented by their imagined worlds.

The final instance of music in *Nackt unter Wölfen* is the *Buchenwaldlied* (Fig. 9, cue #4). Lagerführer Rödl proposed the idea of an official camp song and offered a monetary prize: 'All other camps have a song. We must also have a Buchenwald song. Whoever writes one will receive 10 Marks' (Hackett 2002: 175). The song heard in the film was the winning entry, with the chorus being heard predominantly:

> O Buchenwald, ich kann dich nicht vergessen
>
> Weil du mein Schicksal bist
>
> Wer dich verließ, der kann es erst ermessen
>
> Wie wundervoll die Freiheit ist

Translated into English, the lyrics are thus:

> O Buchenwald, I cannot forget you
>
> Because you are my destiny
>
> [Only those] who leave you are able to appreciate
>
> How wonderful freedom is.

The use of the official camp song allows the audience to embrace a degree of historical accuracy in a partially fictionalised account. It also provides them with a profound irony in the lyrics, thus jolting them. As stated, the music was a large aspect of life in the concentration camps, and was not limited to the *Buchenwaldlied*. Guido Fackler states that prisoners were 'forced to sing not just well-known songs, but also songs which originated in the camps' (2007: 3). Some of the songs, he continues, 'were specially commissioned by the SS' much like *Buchenwaldlied*'s inception.

Fig. 9: Marching to the *Buchenwaldlied*

One aspect of Buchenwald's musical experience which was not highlighted or exemplified in the film was the use of loudspeakers to broadcast music. Fackler explains that 'the SS men on guard sometimes on a whim allowed the prisoners to listen…to other music broadcasts' which could include 'philharmonic concerts or the singer Zarah Leander' (2007: 6). Despite their inhumane acts, SS guards were, after all, human beings who would have been proud of their Germanic heritage and culture, and listening to music would have been common during their work in the camps. It may even have offered catharsis to those who were less comfortable with their work, as the healing power of music is well recognised.

Showing this on screen was a humanisation of the SS which the East German filmmakers wished to avoid. Witnessing the SS allowing the prisoners to hear highly cultured music in the camp would have enabled the audience to associate with and respect their debatably noble actions, something which was a taboo in a highly anti-fascist state. Another analytical approach to this scene would be from the standpoint of the cruel and brutal fickleness of the guards found in the camps. The guards, by lulling the prisoners into a false sense of comfort or security, are effectively toying with them and their emotions through the medium of music. Despite music being used sparingly in the film, it is beneficial to the verisimilitude of the film in providing historically accurate musical representations of life in the camps (C4), particularly considering the partially fictionalised narrative. Context is crucial in any film, and all aspects of music in *Nackt unter Wölfen* served a contextualising purpose, to the benefit of our understanding and immersion in the narrative.

4.4 *JAKOB DER LÜGNER* (*JAKOB THE LIAR,* 1974)

The 1974 film *Jakob der Lügner* is DEFA's most prominent film based upon the Holocaust, and the first to 'link the representation of the Jews with the theme of resistance' (Cooke and Silberman 2010: 176). Directed by Frank Beyer, and produced by Herbert Ehler, it was based upon the novel of the same title by Jurek Becker. The film runs to 100 minutes in length, and had a budget of approximately 2.4 million East German Marks. Beyer was a director who worked within the popular DEFA remit of anti-fascist cinema, worked with the conventions of narrative cinema, and 'pushed the limits of verisimilitude to create new filmic realities', including frequent uses of dream sequences and fairy-tale elements (Hake 2002: 134). Examples of dream sequences and fairy-tale elements can be seen in *Jakob der Lügner*.

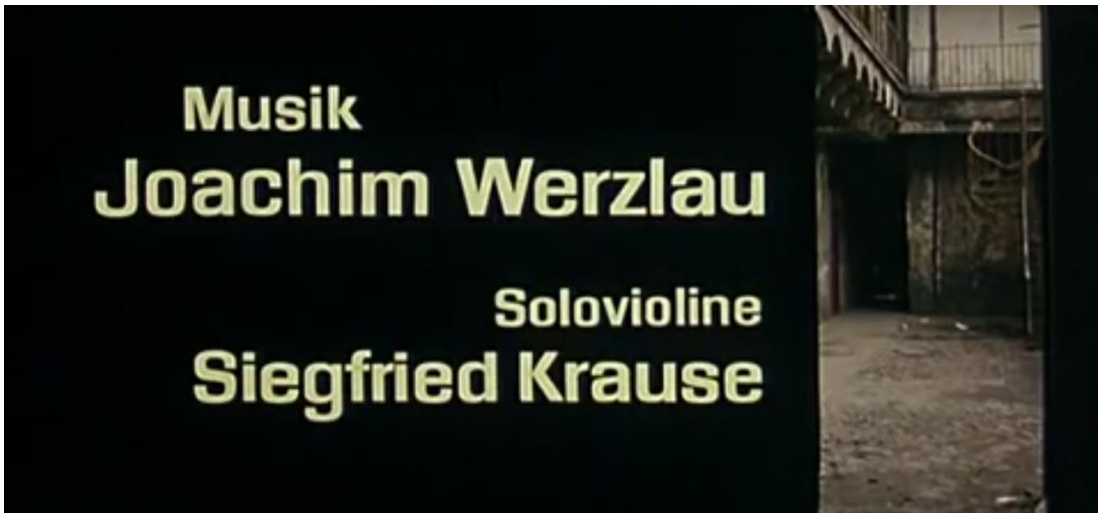
The narrative centres on the title character Jakob, and his life in the Litzmannstadt ghetto in Łódź, occupied Poland. After entering a German military building to report why he was out after curfew, Jakob hears news of the Soviet advance on a radio, and reports this to other inhabitants of the ghetto. However, they refuse to believe that he had been close enough to a German radio to hear the story. Therefore, to ensure he is believed, Jakob lies to them, telling them he owns the radio. However, Jakob is then pressured into offering further updates by his fellow Jews, which results in him keeping up the falsehood, and manufacturing news stories of the Soviet advance in order to instil hope in others. Eventually, he concedes to a close friend that only the initial report was true, and that he does not own a radio. His friend is sympathetic, thanking Jakob for giving them a will to

survive. The film ends with the deportation of Jakob, and the other Jews in the ghetto, to, presumably, an extermination camp, which is alluded to but not seen.

The film's location is predominantly the ghetto, with occasional analepses showing life before persecution. The muted, brown colours of the ghetto are counteracted by a rare use of comedy and hope in a Holocaust narrative, and the film has been praised for its innovative approach to representing Jewish resistance for the first time (Berghahn 2005: 90-92). Regarding Jewishness, there is a strong emphasis on the third research question: How are the victims represented musically, and are these representations religiously or culturally sensitive, clichéd or stereotypical in some form? The Jewish character of Jakob is frequently underscored with Jewish music, and we will be using the definition of Jewishness in music from chapter 2.4 to assist in the analysis during this case study.

The score to *Jakob der Lügner* was the final film composition of Joachim Werzlau before he moved away from film scoring to pursue other compositional ventures. Werzlau again used music sparingly, and utilised a sad and sensitive solo violin playing variations on a folk-like melody. In *Jakob der Lügner*, music is present mainly during analepses, and only occasionally during the scenes set in the mid-1940s ghetto. Analepses may be considered as unessential to progressing the narrative, but are included to offer complementary insight into the characters' backstories. Despite the analepses forming only a small part of the film's narrative, the music is analytically intriguing, and is discussed in this case study. Manuela Pressler reinforces the Jewish characteristics of the string folk melodies found throughout. (2010: 81). Werzlau's score to *Jakob der Lügner* was very much in keeping with his compositional mantra as outlined in his autobiography, where he claimed that unambiguity, clarity and richness of expression were inherent within him (1988: 8). The violin was such an integral and primary aspect of the score, that the opening credits acknowledged both Werzlau as composer and Siegfried Krause as solo violinist (Fig. 10). The score was also in keeping with musical developments in East German film music of that time. As Wolfgang Thiel claimed, the 1970s saw a rise in economical scores, which saw 'maximum effect' with 'minimum extraneous effort' (1981: 225-26).

Fig. 10: Opening credits to *Jakob der Lügner*



Despite the score of *Jakob der Lügner* being sparse, as in *Nackt unter Wölfen*, it has several defined motifs nonetheless, some of which are repeated at times to form quasi-*leitmotivic* associations. The music used in the film can be seen in the following table.

Fig. 11: Musical Cues in *Jakob der Lügner*

Key: C (credits), D (diegetic), ND (non-diegetic), E (music enters), e (music exits)

Cue #	Use	Timing	Key	Music	Narrative
#1	C ND	E 00:00:00 e 00:01:47	Bbm	Solo violin playing motif I.	Opening credits. Empty ghetto shown, presumably in 1945.
#2	ND	E 00:02:59 e 00:03:48	Fm	Solo violin playing motif II.	Jakob walks through the ghetto, reminiscing, through the use of an analepsis, about food and pre-war happiness.
#3	ND	E 00:04:47 e 00:05:08	Bb	A military march played on an off-screen diegetic	Jakob, in his confusion and lack of German language skills, walks into a German

				radio.	guard house to find somebody.
#4	ND	E 00:12:14 e 00:12:50	Bbm	Solo violin playing motif II.	"I have a radio" – Jakob lies for the first time to a fellow ghetto inhabitant.
#5	ND	E 00:27:16 e 00:27:44	Bbm	Solo violin playing variations on motifs I and II.	The young girl looks out of the ghetto over to the surrounding hills, where a castle lies atop one.
#6	ND	E 00:34:41 e 00:35:02	Db	Solo violin playing motif III.	Anelepsis to Jakob and his pre-war romance.
#7	D	E 00:35:03 e 00:35:09	Fm	Jakob whistling motif I diegetically.	Jakob walking through the ghetto.
#8	ND	E 00:36:09 e 00:36:14	Bbm	Solo violin playing fragment of motif I.	The girl looks across to the castle on the hill again.
#9	ND	E 00:38:37 e 00:39:13	Ab	Solo violin playing motif IV.	Jakob hides in a Nazi only toilet to find out news from discarded newspapers. He hides his face in the paper when a Nazi attempts to use the toilet. A light, comedy moment in the film.
#10	ND	E 00:43:20 e 00:44:36	Various	Solo violin playing motif V.	Jakob has a discussion with the girl.
#11	D	E 01:01:00 e 01:03:24	Am	*Donauwellen* played diegetically.	Jakob plays the jug, as an analepsis sees him dancing to *Donauwellen.*
#12	D	E 01:07:12 e 01:07:54	D	Small ensemble performing a waltz.	Analepsis or daydream of a ballet scene, starring the girl.
#13	ND	E 01:19:29	Gb	Violin duet playing	A brief moment of romance and apprehension between

		e 01:20:13		motif VI.	two characters.
#14	ND	E 01:33:57 e 01:34:43	Gb	Solo violin playing motif II.	Young girl and Jakob are on the train to Auschwitz.

The structure, appearing initially complex and to have no immediate discernible form, can nevertheless be broadly simplified into a quasi-ternary form. The motifs I and II appear clustered at the beginning of the narrative, with II returning at the conclusion. As the narrative becomes increasingly tense, with Jakob being revealed as a liar and the Ghetto inhabitants living with their impending deportation to Auschwitz, new motifs are introduced in the middle third of the film. The following table incorporates non-diegetic motifs only, as composed by Werzlau. The diegetic radio military march and *Donauwellen* are omitted. As the table below highlights, the three sections progressively decrease in terms of underscored non-diegetic musical duration. It also reinforces the sparseness of Werzlau's music, with non-diegetic music accompanying just over six and a half minutes (approximately 7%) of a film which spans over an hour and a half in duration. This gradual reduction of music may signify the increasing hopelessness and dehumanisation of their situation.

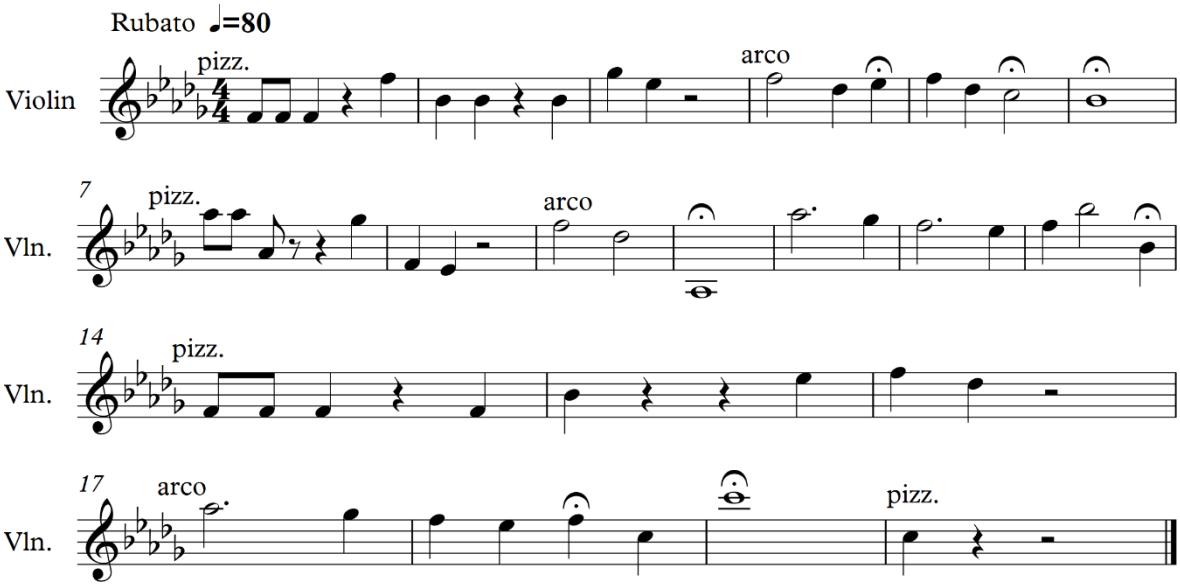
Fig. 12: The "ternary form" score of Jakob der Lügner

A (00:03:39)	**B** (00:02:08)	**A** (00:00:46)
I II II I II	III II IV V VI	II

The key motifs are now analysed to extract potential semantic significance through their tonal characteristics and juxtaposition with their respective visuals, as well as positing them against the categories of film music functions outlined in chapter three.

The film opens with a simple *pizzicato* solo violin (cue #1, Fig. 13) accompanying the open credits (C1). This subtly commences the score in B flat minor, opening with a perfect cadence with the dominant spread across an octave. It is only in bar 3 that the minor tonality is revealed with the inclusion of the sub-mediant (G flat) which then falls to the sub-dominant (E flat). The motif regularly switches between *arco* and *pizzicato.*

Fig. 13: Motif I from Jakob der Lügner (i)



The motif is tonally unstable. The melodic progressions in bars 7-8 hint at a modulation to the Db, the relative major, supported by the falling G flat, F and E flat, implying a descending melodic IV-III-ii (otherwise harmonised IV-VI/IV/II-V-I), with the final resolution to the tonic omitted. The following bar reinforces this with a descending triad through the mediant, root and concluding with a *fermata* semibreve on the dominant, before a dominant-tonic cadence in bar 13 reintroduces the home key of B flat minor. Bars 15-17, with a return to *pizzicato,* ground us in B flat minor by utilising a repetition of the opening perfect cadence, originating on the F dominant. A final return to *arco* offers a varied recapitulation of the descending melodic passage found in bars 9-10, before the motif ends on the super-tonic of C natural. An alternate reading, offering a semiotic and tonal uncertainty, would be to attribute the C as the leading note of the relative major D flat, thus providing a lack of closure and a sensation of uncertainty regarding the subsequent narrative. There are notable rhythmic similarities to certain cells of the motif. Bars 1-2 are rhythmically identical to bars 7-8 and 14-15, albeit with the latter rhythmic cell culminating in one crotchet rather than two. Therefore, where the tonality of the motif frequently shifts, there are some unifying rhythmic elements which help bind it together.

While such a standalone harmonic, motivic and tonal analysis of a succinct motif may seem superfluous, there is good reason to consider it. For a motif to modulate three (or possibly four) times when it stretches to just 21 bars, and contains only 51 notes, shows an instability in the music. Despite the modulations being of a musically routine nature, namely tonic to relative major and back, the tonal centre is never truly established for a substantial amount of time before the listener is guided towards its relative major/minor. The nature of the film's

narrative based in a ghetto with an uncertainty regarding the fate of the inhabitants is reflected in the music. There is no permanent settlement in the musical tonality, just as the ghetto is no permanent settlement for the Jews who find themselves living there (C4).

As highlighted in chapter 2.4, Jewishness in music is a highly debated field of musicology and a difficult term to concretely define. The opening motif may hint at a Jewish element to the narrative before the film's action has commenced. As Andrew Killick suggests, '[m]elodically, the most obvious musical marker of Jewishness is the minor mode' (2001: 190). The use of Bb minor, in the simplest sense, therefore conforms to this. The Jewish influence or implications drawn from the music are further reinforced by Howard Taubman who proposes that 'the lush violin obbligato is a musical sign of Jewishness' (Killick 2001: 193). The uniformity of note values, instrumentation of solo violin, and short phrasing, all conform to the six signifiers of Jewish music set out in chapter 2.4. The violin introduction to the film, tenderly played in *pizzicato*, offers little in anticipatory mood. The screen is split unevenly, with the black background and credits taking up most of the visible area, and inconsequential shots of the ghetto occupying the remainder. The tonally ambiguous music juxtaposes with the equally ambiguous visuals to offer little in the way of introductory narrative, and it is only when motif II is introduced, along with Jakob, that the film progresses.

Motif II introduces, for the first time, a music and visual juxtaposition which may elaborate on the Jewishness of Werzlau's score (cue #2).

Fig. 14: Motif II from Jakob der Lügner

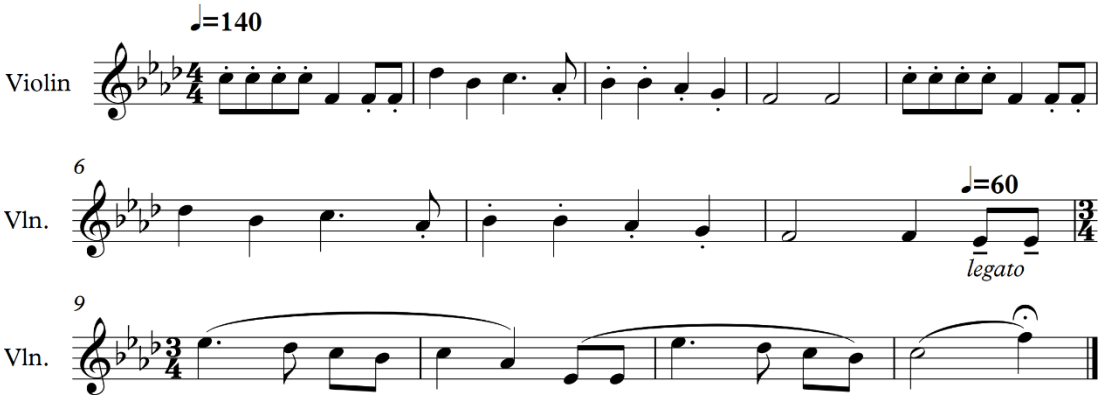
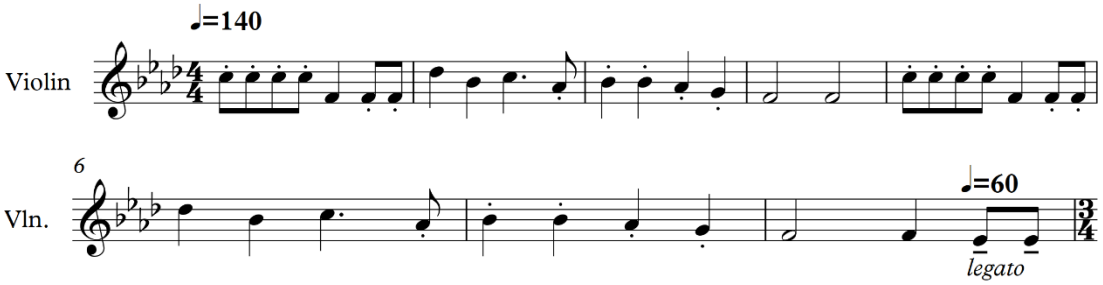


Fig. 15: Jakob walks through the ghetto

As we see Jakob walking through the streets of the ghetto, we hear a more jovial but nonetheless minor motif introduced (Figs. 14 and 15). We are now in the key of F minor; the dominant of motif I (B flat minor). Again, like the introductory motif to the film, there is a modulation to the home key's relative major. In this case, this is A flat. The tempo is halved and the *staccato* playfulness of the melody eases into an expressive *legato* passage. The beginning of this motif is also a variation on the start of motif I. The melody starts on the fifth degree of the scale, followed by the tonic, rising to the submedient, and finally falling by a third. Killick's notion, raised in chapter 2.4, that 'Jewish' music has a 'moderate tempo, the rhythms [are] plodding, and the articulation [is] light', that it contains 'great uniformity of note values, and that 'many phrases begin on the first beat of a bar', can be applied to the first half of motif B (2001: 189).

Fig. 16: Motif II from Jakob der Lügner (opening 8 bars)



Of the thirty-five notes prior to the halving of tempo, twenty-nine are crotchets or quavers, with an additional two dotted crotchets. The narrow range of note values outlined by Killick

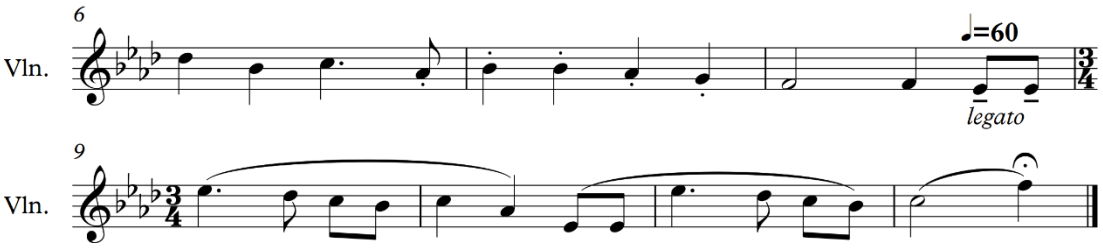
as being Jewish are also characteristic of European folk music in general, and it is the context of the film which connotes Jewishness to a greater degree in this scene. At bars 1 and 5 the melody starts on the first beat of the bar with no upbeat. The *staccato* offers a light articulation, and the notion of 'plodding rhythms', while debatable in definition, could be linked to the uniformity of note lengths. The only characteristic as outlined by Killick which does not apply here is the moderate tempo. However, were it to be transcribed differently, a tempo of 70 crotchet beats per minute (a halving of tempo and note length) would present a more moderate tempo. Consequently, however, semi-quavers and quavers would replace the quavers and crotchets, so a conformity to one of Killick's characteristics would be lost regardless. The tonality in this instance of motif B is highly synchronised with the narrative. The Jewish-sounding first half of the motif accompanies Jakob walking through the ghetto. However, the moment the tempo halves, the melody becomes *legato* and expressive in style, and the motif changes to the relative major (Ab), the visual cuts to Jakob's past and a close-up shot of food (C2, Fig. 17).

Fig. 17: Reminiscing about food

This is highly symbolic both in terms of visuals and musical accompaniment. It is a clear associative process which links minor 'Jewish-sounding' music to Jakob's current situation (C3 and C4), but also links the 'happy' major melody, lush with expression, to his previous life but more importantly the simple commodity of food. Aside from the instrumentation of a solo violin, the connotations of the *legato* passage omit any clear Jewishness. This may be a signifier that being Jewish in Jakob's current scenario is the predominant issue in his life, whereas in the brief glimpse into his past, religion was just a minor part of his existence. This is reflected by the music's sudden divergence away from Jewish signification to a quasi-romanticised juxtaposition of visual and music in the form of an external analepsis.

The heightened vividness of the colours, in contrast to the muted greys and browns of the ghetto, further embellish the feeling of stark distinction between happy past and persecuted present (Heiduschke 2013: 110). It is unusual for such a sudden shift in the music from minor to major, accompanied by a similar shift in ambience in the visual, to not appear hackneyed or contrived, yet the transition is as effective as it is abrupt. It appropriately highlights the instant gratification one can gain from memorialising the past, and the music embellishes this memory. It could even be argued that the sudden saccharine melody is functioning to exaggerate the memory, as memories often are after a prolonged period, and Jakob is remembering his past more fondly than it actually was. Through the music, the audience is sharing in the biased or 'rose-tinted' memories of Jakob.

Fig. 18: Motif II from Jakob der Lügner (transition)



Motif III has a solitary appearance in *Jakob der Lügner* (cue #6). As Jakob walks through the ghetto, we see an analepsis of him and his wife at a railway station and outside their apartment. As they smile at each other, Motif III is heard in the key of D flat major (Figs. 41 and 42).

Fig. 19 :Motif III in Jakob der Lügner

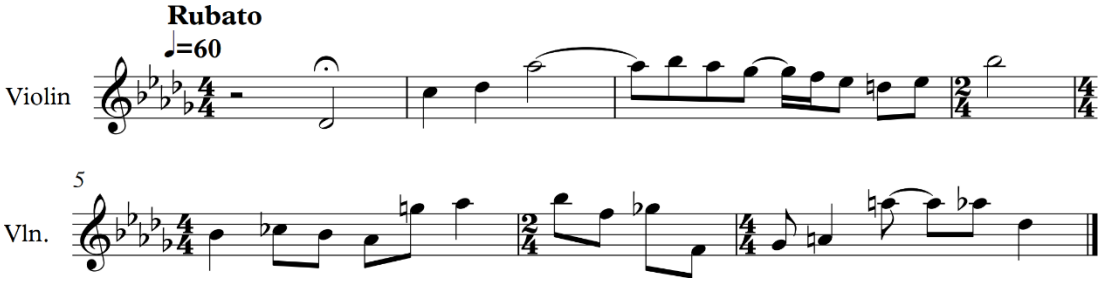


Fig. 20: Jakob's wife on the station platform

The solo violin in D flat major assists the viewer in deciphering the analepsis not as one of delighted nostalgia, but one of sadness and a mourning for a loss in his life. This is supported in bar 5, where a sudden shift to A flat minor introduces a solemnity of greater clarity and conspicuousness than in the opening melodic phrase. The further sudden shift to the relative major (F) in bars 6-7 preceding the final V-I perfect cadence to the root of D flat may indicate an uneasy conclusion to this episode in his life. While the music *does* resolve cadentially, the preceding A naturals form a melodic I-II-III in the key of F major, before an abrupt flattening of the third on the penultimate note results in the dominant of the root key being presented, and resolves through a perfect cadence on the last beat of bar 7. Compared to the motifs which preceded it, motif III is more conventionally romantic in nature, and can be considered a chromatic, bittersweet love theme. Interestingly, the musical theme for the wife is less romanticised than the motif representing food, and hints that the relationship may not have been one of complete happiness. If one were to listen to both motifs independently of their visual, they would fit more appropriately if they were exchanged with one another.

The faster first segment of the motif returns later in the film, but this time diegetically, as Jakob himself is heard whistling the first few bars. This is noteworthy for two reasons. Firstly, it crosses the boundary into the diegesis from the non-diegetic side. Jakob is

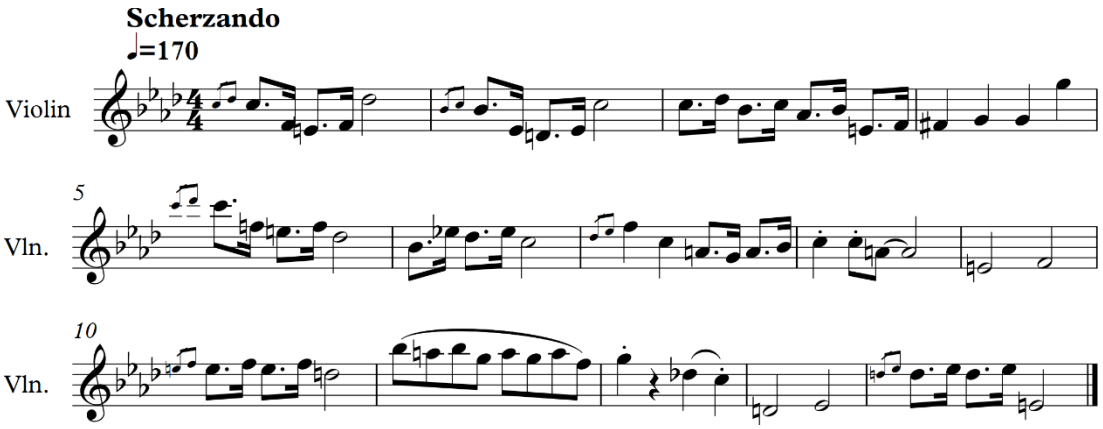
whistling a melody, and therefore reinforces and all but confirms its Jewish background. Secondly, there is an almost identical moment in *The Great Dictator* (1940) starring Charlie Chaplin. As the ghetto is introduced in that film, a Jewish *leitmotif* is heard in the underscore. Immediately following the non-diegetic declaration of this theme, a character sings it on screen. This is a remarkable similarity between two films which arrived decades apart, but had similar political messages. Chaplin's United States and Beyer's East Germany both opposed fascism through their respective films. There are links between the two films which may explain this self-aware use of music. *The Great Dictator* is a satire, whereas *Jakob der Lügner* is a story of hope with several comedic, lighter moments. In both films, the whistling of the Jewish-sounding motif in the ghetto is a musical resistance to the ongoing persecution. It is an identifier of culture firstly to the audience, and then reinforced effectively by the character on-screen. It is almost a breaking of the fourth wall, in so much as the character in the diegesis performs part of the original non-diegetic film score. This might assist the audience in empathising with the character through his musical identification. The musical motif for Jakob is introduced non-diegetically, and continued diegetically by Jakob himself, which reinforces the importance of Jakob as a character, the music as Jakob's theme, but also the Jewish nature of the motif. All three of these reinforcements conspire to elevate his on-screen presence and significance. In terms of the non-diegetic violin underscore by Werzlau, it could be argued that the motifs maintain a similar stylistic impression throughout the film. This impression is one of Jewishness and a sense of forlorn. One exception to this is Motif IV, which appears in a rare moment of comedy in the film.

In the narrative, Jakob decides to visit the Aryan-only toilet in the ghetto to try and locate some real news. By doing so, he can continue his lie and deception regarding his "ownership" of a radio. As he is scrambling around for old newspapers on the floor of the dark wooden cubicle, he espies a Nazi guard heading towards him. In a light-hearted moment, he sits down and pretends to be reading the newspaper while concealing his face, leaving the guard to turn around embarrassed, having disturbed his apparent ablutions by casting open the door (Fig. 21).

Fig. 21: Jakob in the toilet

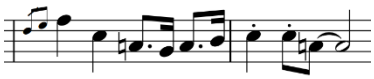
The music here takes on a *scherzando* feel, with a rapid tempo and dotted rhythm, combined with jovial *appoggiatura* and energetic shifts in tonality (cue #9). However, this is an uneasy comedic moment, as the consequences of Jakob being caught would be fatal. Therefore, there is an underlying darkness to this scene, despite the comedic music offering alternative perceptions. The music, consequently, becomes simultaneously congruent with the overriding light-heartedness of the scene, but also incongruent due to the constant menacing undertones if he were to be caught by the guards (C2). This coming together of two contrasting moods, one tangible and one potential, is often used as a tension builder in film. The audience cannot fully appreciate or enjoy the light-hearted moment, because one judgement of error can completely alter the outcome of the scene. Initially appearing to be written in the key of F minor, supported by the opening two beats, there is an immediate harmonic shift which suggests Ab major. Bars 1^3 to 2^3 incorporate a IV-V-I progression in the key of A flat major. This offers a stronger conformity to tonal expectation and regularity than the alternative and unusual I-VI-VII-III in F minor. The tonal centre notwithstanding, the harmony suddenly lurches into C major on the third beat of bar 4 with a C-D-G (I-II-V) progression ending on a dominant octave G in the violin (Fig. 22).

Fig. 22: Motif IV from Jakob der Lügner (i)



Adding harmonic commentary to a solo passage is essentially theoretical, but the naturalised C on the third beat of bar 4 followed by the sharpened leading note (F sharp) to the G in bar 4[1] supports this swift and temporary modulation. No sooner have we reached the dominant in the new key of C that we return immediately in bar 5 to A flat major for two bars. Bar 7 then commences in the key of F, but takes the major rather than the relative minor of the tonic. Curiously, bar 8, in concluding the F major passage, includes jazz-like syncopation which further enhances the mischievousness of the music and consequently the scene (Fig. 23).

Fig. 23: Motif IV from Jakob der Lügner (ii)



As the motif continues, it becomes increasingly chromatic as this scene ends. It is worth noting that motif IV is a variation on motif II, which is derived from motif I, showing an interlinking musical consistency throughout the score. The dissonant leaps in motif IV also show similarity with those found in motif III. While the four motifs may show musical disparity on the surface, the melodic intervals unite them as they score Jakob's journey through the narrative. It is important to the audience, even subconsciously, that scores have a unifying factor. In Hollywood films, this might be a *leitmotif* or familiar theme, but in a film such as *Jakob der Lügner,* even the subtlest of harmonic, melodic, or tonal similarities offer a hint of familiarity and structural continuity (C1).

The only on-screen diegetic music in the film is found towards the end of the film (cue #11). Jakob, through a request from the young girl Lina with whom he has forged a bond, begins to hum a waltz while tapping the beat on a jug (Fig. 24). This jug was used earlier in the film

to mimic a radio in a role-play for Lina, and is the very epitome of the objectified lie upon which the film is based.

Fig. 24: Jakob mimics a radio with a jug

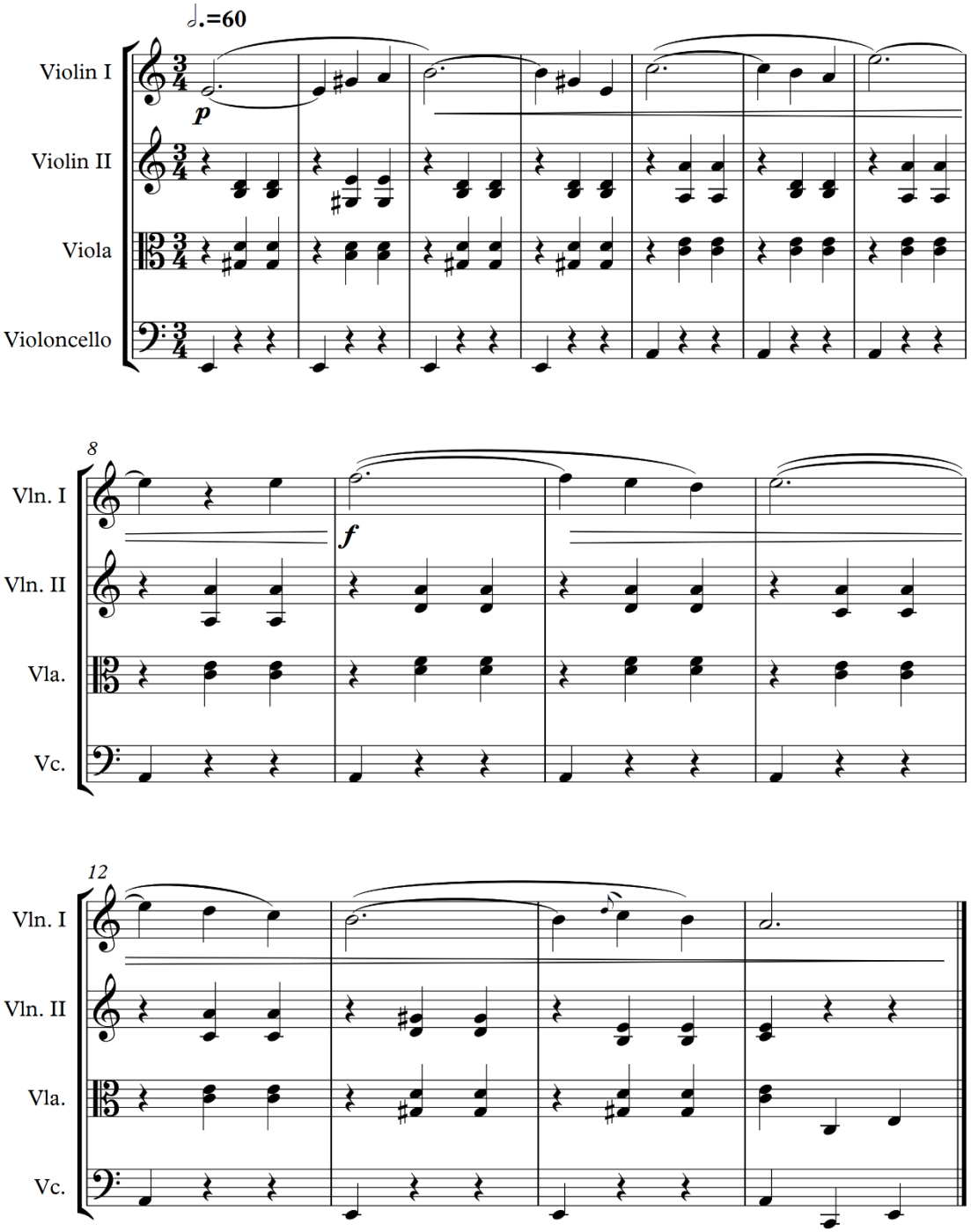
The waltz Jakob begins to hum is *Valurile Dunării*, more commonly known by its German *Donauwelle*n, by Romanian composer and conductor Iosif Ivanovici (1845-1902), 'well known for composing marches, fanfares and waltzes' (Ghircoiaşiu n.d). This piece was and 'is by far his most influential composition, becoming widely known and has been used in several films' (Ghircoiaşiu n.d). The diegesis of the ghetto, with Jakob's humming, is soon replaced via a hard cut to an analepsis of a dance hall before the war. Here, Jakob dances with his wife as a band (the new diegetic source of music) continue to perform *Donauwellen.* This scene is the sole moment in the film where music is foregrounded, as all other sounds are absent. There is no dialogue or ambient sound. The music takes full control of the scene, and becomes the key narrative device, but the score is also the primary focus of the audience who may fully engage with the respite from the miserable reality of the ghetto (C2 and C4). The present day and the past cut to and from one another, presenting point-of-view shots of Jakob and his wife in the analepsis, but also of Lina in the "present" of 1944 smiling on as Jakob 'waltzes' with the jug and sings along. This is a transcendental moment of catharsis for both the characters and the audience, and the music is so foregrounded as

to give the impression of a musical interlude in the dark narrative. The two women in Jakob's life, his absent wife and Lina, are foregrounded visually along with the music, to create a moment of escapism for Jakob and the audience, and a rare moment of peaceful, reminiscent content.

The music itself is a relatively standard waltz in a fast tempo, written for string quartet. The melodic line in the passage used in *Jakob der Lügner* is taken by the first violin, maintaining a consistency with the rest of the score by Werzlau. Rather than use a jovial waltz, such as many of those written by Johann Strauss II (1825-99), Beyer (and possibly Werzlau) decided to implement a waltz grounded in a minor key (E minor). Thus, a juxtaposition between the amorous and contented facial expressions and a rather gloomy waltz in the analepsis is formed. The fact that we *see* Jakob begin to hum the waltz before the sound morphs into the analepsis diegesis may ground us, and the music, in the "present" of the ghetto. Consequently, though we may see and hear Jakob and his wife in the carefree past, one component of the audio-visual construct remains firmly in the persecuted present.

The ending is abrupt, highlighting the dancers applauding the orchestra, but barely a second later the audience is transformed, once again via hard cut, back into the non-musical diegesis of the ghetto. The moment of blissful yet tormented reminiscence is quickly over, and the fade-in and subsequent abrupt ending of the musical passage contributes significantly to this. This notion of the quick passing of the analepsis is built upon by Maureen Turim (1989: 1). She states that the 'flashback is a privileged moment in unfolding that juxtaposes different moments of temporal reference', and continues by claiming that a 'juncture is wrought between present and past and two concepts are implied in this juncture: memory and history' (1989: 1). Turim is emphasising the two concepts of memory, a personal concept based on identity and biased recollection, and history, which might be more authentic and factually accurate. These two concepts which are explicitly bittersweet in *Jakob der Lügner*. The assumption with memory and history is that they both eventually fade, and the cut back to the ghetto is as unwelcomed by the audience as by Jakob himself.

Fig. 25: *Donauwellen*



The use of pre-existing music in *Jakob der Lügner* offers a sense of musical familiarity, both in the characters who recognise the waltz but also in the audience. *Donauwellen* is a well-known piece of classical music (Fig. 25), and so a proportion of the viewers may be familiar with it. It may be argued that this has a humanising effect in the face of the dehumanisation of the ghetto and lack of basic rights, such as owning a radio. By singing - and in the analepsis dancing – to this piece of music, we are offered a brief glimpse of the poignant

effect with which music can add a humanising element to the narrative. This use of classical music as juxtaposition with the visual has since been deployed in more prominent Holocaust films, most notably *Schindler's List*, as well as lesser known productions. The use of Beethoven's 9th Symphony to underscore a gassing sequence in the Polish film *Kornblumenblau* (1987: dir. Leszek Wosiewicz) is a noteworthy example.[16] In this film, a crude performance by camp prisoners is interspersed through harsh cuts with other prisoners being herded into gas chambers. While this is happening, Russian aircraft fly overhead, signalling the impending liberation of the camp. The juxtaposition of the camp prisoners performing a faux-triumphant version of Beethoven and an explicit gassing sequence, alongside a third element of imminent freedom, results in a fascinating use of classical music in Holocaust cinema.

Fig. 26: Beethoven's Ninth in *Kornblumenblau*

Classical, pre-existing music as an affective device is highly effective in any film, especially when the piece of music is recognisable to a large audience. Preconceptions of the music may be brought to the viewing of the film, and additional meaning may be drawn from it, as well as the sole audio-visual experience the audience are presently witnessing. Whether this is irony, nostalgia, comedy or a darker effect, classical music always complements the film and film music with a third element: music in its original context.

In 1999, an American remake of *Jakob der Lügner* was produced, starring Robin Williams (1951-2014) as Jakob. The film, directed by Peter Kassovitz, is situated in a range of American films from this era on the Holocaust. O'Dochertaigh highlights that in terms of

[16] There is no Polish title for this film. The original title is *Kornblumenblau,* which may be a signifier of the German occupation and superiority at the time the film was set.

American films on this theme, 'the dominant element today is commemoration of the victims of the Holocaust, with a particular emphasis on the Jewish victims' (2006: 457). Numerous films fall into this category, including *Playing for Time* (1980: dir. Daniel Mann and Joseph Sargent), *Schindler's* and *The Grey Zone* (2001: dir. Tim Blake Nelson). As a matter of comparison between a 1970s East German release and a 1990s American release, a short discussion of the remake's musical score composed by Edward Shearmur is undertaken.

The film opens with Robin Williams narrating as Jakob, as he does throughout the film. As Williams offers the audience an establishing context in a heavy Yiddish dialect, similarly heavy Yiddish music underscores his voice (C4). A clarinet and accordion provide the primary instrumentation; a combination which continues throughout the film. The jovial klezmer music morphs into a quasi-horror clichéd dissonance as Jakob walks into a square in the ghetto and sees the bodies of four Jews hanging from gallows. After this opening, standard Hollywood style film scoring is frequently used, providing the audience with far more of a musical accompaniment than the East German original. A piano and string combination accompanies scenes of emotive dialogue. The Jewishness of the music is more pronounced in the American remake, and this is reinforced by having a ghetto musical ensemble in the diegesis (as seen in Fig. 27), performing German folk songs.

Fig. 27: Ghetto ensemble in Jakob the Liar

One style of music which did not appear in the East German original is that of a traditional Hollywood approach. Given the countries of origin, this is quite understandable. However, a brass fanfare-esque accompaniment is heard when the ghetto inhabitants believe the

Russians are coming. This would have seemed out of place in the more restrained East German production.

Another element which is introduced is additional slapstick comedy. Music was an integral part of these new comedic routines, with the more recent film using a Yiddish song and dance routine with insulting lyrics, compared with a similar scene in the East German film where comedy was absent (O' Dochertaigh 2003: 645). Yiddish folk song is heard at various other points throughout the film, including *Unter dayne vayse shtern* (Under your white stars). Shirli Gilbert explains that it was one of a 'series of original ghetto songs premiered at the small arts theatre in the play *Di Yogenish in Fas'* (2005: 96). The song which appears in *Jakob the Liar* was one which 'often reflected more searching and distressing responses to the ghetto than were evident in [usual] theatre songs', and that *Unter deyne vayse shtern* was among the 'most moving' of them all (2005: 96).

Another significant musical difference between the two films is the scene in which Jakob plays the jug radio for Lina. Instead of Jakob's diegetic voice morphing into an analepsis of a diegetic *Donauwellen*, we see Jakob play an actual record of polka music, and he begins to dance with the girl. The piece they dance to is the famous 'Beer Barrel Polka' by Czech composer Jaromir Vejvoda; a piece synonymous with the Second World War. It was unusual in that it was popular among soldiers of many countries, and was as esteemed by the German military (as *Rosamunde*) as it was by the British (as *Roll Out the Barrel*). One scene contradicts the other differences between the films. Whereas most the musical scenes in the American film are of a higher vitality and jollity than the East German film, the toilet scene, one which was accompanied by comical, buoyant violin melodies, was instead underscored with tense orchestral music. It is curious that one of the lighter moments in the original film is treated with seriousness here, yet many of the darker moments in the original are lighter in the American film. This crescendo during the toilet scene is a typical Hollywood signifier of rising tension. Certain elements of the narrative might be overplayed to provide more thrilling entertainment than would have been expected in the less excessive cinema of East Germany.

Finally, a major change of narrative occurs at the end of the remake as Jakob is shot. The train still leaves for Auschwitz, with Lina unaccompanied by the murdered Jakob, but a Hollywood-esque "happy ending" occurs with the Russians intercepting the train (Fig. 28). A stirring Russian folk song begins brings the film almost to a close, with the fate of the train passengers unknown.

Fig. 28: Russians liberate the train

In one abstract, bizarre twist to conclude the film, we have a dream sequence of Lina, who stares teary eyed out of the train. The key difference between the two films here is the content of the dream. In the East German *Jakob,* Lina dreams of fairy tale characters (cue #14), such as was common in Beyer films, whereas in the American remake, a swing band play *Roll out the Barrel* on top of a Russian tank by the side of the railway line (O' Dochtertaigh 2003: 468). This also harks back to the scene in which Lina and Jakob dance to the record earlier in the film, and as such, *Roll out the Barrel* becomes *leitmotivic* for Lina as a characterisation function of music. This film 'made the Holocaust palatable to the squeamish', and it is clear from the use of music that it was intended for a more Western audience than the original (Schwarzbaum 1999).

Fig. 29: Lina's hallucination

4.5 EMERGING ISSUES AND SUMMARY

This chapter examined Holocaust reception in East Germany, and contextualised East German cinema for the case studies, *Nackt unter Wölfen* and *Jakob der Lügner.* The chapter aims ascertained that the role that the Communist, anti-Fascist government played in engaging with the Holocaust was significant, and that this had an impact on the film industry and the music used therein. The sparse use of music was highlighted as a prominent theme in both case studies, and this was linked explicitly to the prevailing realist style of socialist cinema. A sparse use of music will also be seen in one of the films in the forthcoming chapter on West German cinema, and many of the observations found in the East German case studies will be carried forward into chapter 5. A second analytical focus was the idea of Jewishness in film music, which saw the character of Jakob being musically identifiable throughout the film by the cues which accompanied his story arc.

In establishing emerging issues and conclusions from the film music of *Nackt unter Wölfen* and *Jakob der Lügner,* it is necessary to state just how *little* music is used throughout both films. As the table below (Fig. 30) highlights, less than 14 minutes of music accompanies a combined total of over three and a half hours of narrative time.

Fig. 30: Music in the East German films

		Music	
Film	**Film Duration**	**Diegetic**	**Non-diegetic**
Nackt unter Wölfen	116 minutes	4m	-
Jakob der Lügner	100 minutes	3m	6m 30s

Victoria Piel states that this was the norm in East German film 'in the late 50s and 60s' (2006: 174). According to Piel, 'the majority of the films [employed] a greatly reduced soundtrack' and the music is 'gestural' and does not, through its sparseness, attempt to fulfil many functions simultaneously (2006: 174). Piel linked this to the Bertolt Brecht and his *Verfremdungseffekt* where music was not utilised in such a way as to mirror emotions, but rather distance itself from a literal emotional accompaniment to the visuals (2006: 174). We could interpret the term gestural as film music which does not have any significant semantic, emotional or melodramatic function. Instead, gestural music might merely provide an audial accompaniment to the visual. The music is present, but it can be argued that it is not

intended to emotionally involve or affect an audience as much as typical, mainstream Hollywood film score might. Gestural music can therefore be perceived as an estranging or 'de-melodramaticising' technique and an avoidance of too many bourgeois flourishes in the score. It is debatable whether this gestural music is a satisfactory example of Brecht's *Verfremdungseffekt,* however, as the lack of music in a film does not necessarily alienate an audience, nor does it necessarily remove them from the escapism of film as entertainment. By using factual, diegetic music in *Nackt unter Wölfen*, the East German film producers had avoided, consciously or otherwise, the use of original underscore as we may traditionally understand it and the connotations with which it may come. The music's extra-factual significance is limited, but this in itself is an intriguing use of film music. In the twenty-first century, audiences may consider film music as something frequently epic in scope, loud in dynamics and foregrounded at certain points in a narrative. It can be argued that the two East German case studies were more effective and successful musically for losing cinematic, bourgeois excess, and restraining the musical score.

We may also consider what composer Joachim Werzlau's role in *Nackt unter Wölfen* was. There is no specifically-composed film music evident, so his listing as composer in the credits is curious. It is possible that he took on the role as music editor on this occasion, but certainly none of his original compositions were used in the film. In comparison, Werzlau's score to *Jakob der Lügner* was predominantly his own work and the semantic significance of the music was greater. The primary source of this significance is in the perceived Jewishness of the music, if such a categorisation of music can be established and is appropriate in any form. The Jewishness of Werzlau's violin scoring may, as discussed, offer a highly literal audial accompaniment to Jakob's character.

There are some challenging associations and considerations here, and it could be argued that the use of Jewish music is inadvertently promoting a sense of anti-Semitism. As Killick states, music can be 'used to mark the ethnic identity of a character' (2001: 186). This is indisputable, but he continues by warning that music can also 'invoke negative stereotypes concerning the ethnic group in question' (2001: 186). It might be queried as to when a literal association between musical genre or sound becomes a negative pastiche or stereotype of a respective ethnicity; this depends on context and register. Killick highlights how Jews are particularly susceptible to this musical association and stereotyping, claiming that 'ethnic groups that are not necessarily identifiable by outwardly discernible traits such as skin colour or speech style' are more likely to be 'used' by the musical score to create these audio-visual associations (2001: 186). In other words, Jews are more likely to be musically represented in negatively associative ways compared with African-Americans, for example.

This is due to the latter having outwardly visible or recognisable signifiers of their respective cultures, such as skin colour or language. The Jewish character may speak a variety of language, and be of varying ethnicity, therefore musical appropriation and stereotype becomes one of the predominant ways in which an audience may learn, explicitly, about the on-screen character's cultural or religious heritage or background. Also, Jewish music is stylistically similar to Eastern European folk music, and it might be argued that most audiences would recognise highly stylised Jewish underscoring as 'Other', and thus associate it with a culture that is 'Other'. Reaffirming this point, Killick comments further by asserting that '[a] musical style associated with Jews [is] used, in film and elsewhere, to hint that the character depicted is either Jewish or is "acting like a Jew" – that is, displaying behaviour that conforms to an anti-Semitic stereotype' (2001:186). Therefore, the music itself may not be the anti-Semitic element, but rather the music is used as a platform or foundation upon which the on-screen character builds his or her 'Jewish' performance. Furthermore, musical stereotyping is not inherently negative. It can also offer the audience with imperative signposting when faced with a new character or culture. Killick concludes his point by claiming that the music may inadvertently, or indeed consciously and intentionally, take the audience back to the National Socialist narrative period of the film in terms of socially acceptable stereotypes (2001: 199-200). He argues that music, 'sentimentally idealised as a symbol and gesture of social harmony, sometimes serves, on the contrary, to perpetuate and reinforce socially divisive prejudices that are no longer acknowledged in explicit speech' (Killick 2001: 199-200). Thus, in *Jakob der Lügner,* the music is a temporally congruous underscore. While music out of context cannot necessarily be anti-Semitic, the subtle anti-Semitism and stereotypical characteristics of the score in the filmic context comply with the Nazi view of the Jews. To modern day audiences, the music may seem explicitly stereotypical, but its role in defining the Jew as 'Other' may actually be to the benefit of the narrative and to audience perception of the fictional character. This is because it enabled a faster understanding of the on-screen character and an insight into his psyche. The more playful Jewish motifs were interspersed with tender moments of nostalgia and reminiscence, and these can signpost the viewer through the narrative, but also build a picture of the Jewish character. Regardless, Killick further raises the issue of an unspoken stereotype bordering on anti-Semitism, by claiming that it 'might exist even when it is not verbalised or consciously acknowledged' and that 'anti-Semitic stereotypes appear to be invoked through nonverbal sign systems such as music' (2001: 199). It is a disturbing yet reasonable assumption that music can work overtly in reinforcing existing stereotypes in an audience's psyche. Regarding the possibility of anti-Semitism in film music, Killick asks rhetorically whether music which is idealised as a 'gesture of social harmony' has the opposite effect of driving divisive prejudices and reinforcing stereotypes (2001: 199-200).

Killick is correct in his claim, as verbal anti-Semitism is an explicit, tangible form of prejudice, as would be a derogatory cartoon or painting, so it might be easily hypothesised that music can be considered a tool for such negative stereotype, whether explicitly or otherwise. While a collection of pitches may be more difficult to tangibly label as anti-Semitic, compared to visual art or language, the possibility for such uses of music do exist.

In terms of the traditional role of film music, and its several functions as outlined by key scholars, the two East German films lie outside of their scope. There is naturally a musicological interest in the Jewishness of the music in *Jakob der Lügner,* and as previously stated, the *lack* of music in *Nackt unter Wölfen* is also significant. However, we can ask whether existing mainstream film musicological theories can be applied to these two East German Holocaust films. Certainly, the view of Stam and Miller is not appropriate, that 'the musical scores of Hollywood dramatic films lubricate the spectator's psyche and oil the wheels of narrative continuity; music goes for the emotional jugular' (2000: 220). Admittedly, these East German Holocaust films are distant from the world of Hollywood, but they are dramatized productions nonetheless. The lack of music, and even the music that *is* present, does not emotionally immerse the audience as much as a melodramatic Hollywood film would. The East German music, offering sparseness but also elements of Jewishness, was the more aesthetically-successful score, and film. The Hollywood style scoring of the American remake, intended for differing audiences and grounded in a contrasting socio-political background, matched the more emotionally-charged visual, but the combination of the two resulted in an overstatement of Jakob's situation, with the blatant klezmer music dangerously approaching the realms of cliché and negative stereotype; reinforced by Robin Williams' questionable Yiddish accent.

It might be unrealistic to compare Hollywood blockbusters with East German Holocaust films, and most pertinently, we may consider whether the music in the two East German films is *supposed* to be relatively subtle and 'unheard'. As Anahid Kassabian claims, '[a]ttention to music depends on many factors, including the volume of the music, its style, and its "appropriateness" in the scene' (2001: 52). In such a challenging narrative, Beyer and Werzlau decided on two scores which required little attention, thus avoiding a distracting of the viewer from the visual. Film music does not *always* have to be important. The two East German films and their scores suggest that while some film musicological literature can be applied to Werzlau's music, there is certainly an academic gap in terms of engaging with film music which is less clear in its intended function, or indeed intentionally written to be 'less important'.

We can now assess and conclude how the four film music categories, along with the fifth

regarding sparse scores and silence, apply to *Jakob und Lügner* and *Nackt unter Wölfen*. In the former, it can be argued that all of them apply at one moment or another, despite the score being relatively sparse. There are no montage sequences in *Jakob der Lügner* in which music can assist in altering the perception of time, but the occasional analepsis, for example the flashback to his lost love at the railway station, is underscored by musically uncomplicated violin melodies. While there is an obvious allusion here to the other three functions, the use of an analepsis is a structural and formal filmic device (C1), and the music assists in this change of temporal context (C4). As highlighted though, the Jewishness of the violin theme(s) which occur throughout the film incorporate elements of mood (C2), character (C3) and contextual music (C4). The mood, one of underlying sadness, occurs naturally with a violin as the predominant instrumentation, with the solemnity of the ghetto engrained in its sombre melodies. While Jakob the character does not have a *leitmotif per se*, it can be argued that, because most of the sparse score occurs when he is onscreen, that the *entire* musical score to the film is quasi-*leitmotivic,* as it is a metaphorical shadow which follows him through the narrative. When Jakob is present, so is the music; or rather, when the music is present, Jakob usually is too. In terms of contextual music, the social and cultural contexts are well defined through the inherent Jewishness in the music. Temporal and geographical contexts are primarily delineated by the visual, but 'sad Jewish music' may point to the period of persecution in the 1930s and 1940s. To this extent, the music assists but does not play the predominant role in forming the geographical and temporal context of the film for the audience. This is instead defined by a strong visual orientation through an effective use of the *mise-en-scène*.

In *Nackt unter Wölfen,* the even sparser score may initially offer the assumption that the functions of film music could not all be applied. However, despite only minutes of music being present in the film, the diversity and significance of the music covers many of film music's functions. For example, the opening march acts as a montage through the opening credits, while the song *Es liegt ein Dörflein mitten im Walde* adds a solemnity to its scene by functioning as mood music, but also defines the character singing it. All examples of music in the film contextualise the diegesis or assist in doing so. The social and cultural life in the concentration camp is reinforced by the camp orchestra playing the march, and the temporal and geographical context subsequently follows. Thus, while in the East German case studies music was rather sparse, the categories of film music functions outlined in chapter three are applicable and are all covered.

CHAPTER 5:
FILMS OF WEST GERMANY

This chapter opens with an examination of Holocaust reception in West Germany, which includes the significant event of the *Historikerstreit,* or Historians' Debate. It continues by engaging with a history of West German cinema, and the oncoming of New German Cinema, a movement which has significance for the forthcoming case studies. These case studies, *Aus einem deutschen Leben* and *Hitler, ein Film aus Deutschland*, follow on from the contextualisation of West German cinema, and are succeeded by a concluding discussion of key findings and emerging issues.

The key issues engaged with in this chapter differ significantly between the two case studies. In *Aus einem deutschen Leben,* the lack of musical score for large parts of the film will be discussed, and the impact of a 'silent score' on the reading of the film examined. In *Hitler, ein Film aus Deutschland,* the complicated reception and legacy of Richard Wagner will be the focus, and a scene containing music from Wagner's *Der Ring des Nibelungen* will be analysed.

5.1 THE HOLOCAUST IN WEST GERMANY

Compared with East Germany, the Federal Republic of Germany (1949-1990), more commonly known in English-speaking countries as West Germany, had a more open, challenging relationship with the Holocaust. The country, which took Bonn as its capital in 1949, 'never attempted to politically avoid its responsibility for the crimes of the past' according to Jean-Paul Bier and Michael Allinder, but for many years it did not actively engage with it either (1980: 10-11). The reason for avoidance of responsibility was due to a political doctrine which placed great importance on the notion of 'historical continuity' rather than a clean cut from the past. This historical continuity was to pick up from where pre-Nazi German history had concluded, and saw the National Socialist period discounted as part of the country's formal history. This reinforced the relativisation of the Holocaust as a tangible West German fear, with a preference given instead to forward-moving progress (Biess, Roseman & Schissler 2007: 366). Konrad Adenauer's policy of *Westintegration* was also likely to have been a factor in this avoidance of engagement, due to the focus lying with the country's integration into Western society. One of the first acts of the new *Bundestag* Parliament in 1949 was an amnesty to reinforce the sense of progress rather than prolonging the reflection on National Socialism, and the same government under Konrad Adenauer preferred the focus to lie with German victimhood rather than Jewish victim (Black 2016: 156). Due to the perceived unfairness of some aspects of the Nuremberg trials, and

the focus on German victimhood, the blame for the Second World War and the associated atrocities was assigned to Hitler and the Nazis in their short pocket of history (Black 2016: 156).

Wolfgang Benz confirms this, stating that 'in 1949, although the condemnation of the crimes of the Nazi state was general and a matter of course, [there was] nonetheless […] no public declaration to stimulate the collective memory' (1994: 95). There was an immediate superficial and subtle condemnation, but also a lack of engagement with foregrounding the recent difficult past of the country. The resistance movement was of far greater importance, as in East Germany, and the remembrance of anti-Nazi resistance provided a 'moral foundation to the new social elite' (Bier and Allinder 1980: 10-11).

The many approaches to National Socialist engagement in the post-war years resulted in the German population trying to forget, and straying away from difficult questions like anti-Semitism, genocide, concentration camps and extermination (Bier and Allinder 1980: 12). This could have been due to a number of factors, such as the *Wirtschaftswunder* (economic miracle), where a revived country did not feel the need to engage with a difficult past when the present and future appeared far brighter. This was reflected in the *Heimatfilme* of the 1950s, which concentrated on landscapes untarnished by the war, and on 'untainted, politically naïve, and innocent Germans', with a further emphasis on 'regional dress, customs, speech, and music' (Kaes 1989: 166). These aspects of *Heimatfilme* stay close to the images of *Blut und Boden* (Blood and Soil), which was a concept championing rural living and an affinity with the land found in National Socialist cinema.

It is understandable that a country with a complex, tragic and controversial recent past would wish to develop and look forward, rather than stall and look back. The *Wirtschaftswunder* resulted in West Germany flourishing in the 1950s, and it had become one of the world's most prosperous nations by the 1960s. It is easy to comprehend why the West German government of the time did not engage with an highly unsavoury and challenging past, at least in the short term. Bier and Allinder state that while there was not a 'veritable silent conspiracy' regarding the lack of general engagement with the Nazi past until the beginning of the 1960s, there was not an abundance of art forms such as literature 'directly touching upon Nazi crimes' (1980: 14-15). However, while the popular culture engagement may not have been large, groups such as *Gruppe* 47 did confront the past directly in literature. In more mainstream culture, where the Nazi past *was* engaged with, the crimes were, according to Evans, 'attributed to Hitler' and not the German state as a whole (1989: 11). The process of *Wiedergutmachung* (literally: 'make good again', but more idiomatically 'compensation' or 'atonement'), and the reparation payments to Israel, were also seen as 'a

substitute for German self-examination' rather than encouraging it (Evans 1989: 11).

Despite these rather subdued attempts to engage with the Nazi past, the Holocaust never received sustained attention. There were exceptions, such as the Peter Weiss play *Die Ermittlung* (*The Investigation* 1965), which takes place in a Frankfurt courtroom during the Auschwitz trials of 1963-65. The play was considered by some critics as being an exploitation of the Holocaust, a criticism which would apply to many Holocaust film representations in the coming years. Aside from Weiss' play, much of the early West German engagement with the Holocaust was prompted by an unfortunate rise of Neo-Nazism during the 1950s and 1960s. Wolfgang Benz highlighted that the West German government were forced into rare public statements on the Holocaust, with President Theodor Heuss and Chancellor Adenauer speaking out after instances of desecrations of Jewish cemeteries or graffiti swastikas (1994: 95).

The 1960s saw the most significant rise in Holocaust engagement in West Germany, with awareness of Nazi atrocities foregrounded by the founding of the Central Office for the Investigation of National Socialist Crimes in 1958 (Black 2016: 162). West Germany was arguably at its most politically complex in the 1960s. It was involved in the Cold War on one hand, but still struggling with its own postwar agendas on the other. The so-called 1968 generation, and the radical Left Wing, began questioning the historical continuity of West Germany from the National Socialist era, and accused their predecessors of being the "Nazi generation" (Black 2016: 162). A foregrounding of the Holocaust in public memory began to replace the notion of Germans as victims with a more accepting view that Germans were collaborators in the crimes; an admission which Black describes as 'important to the health of German democracy and crucial to public education' (Black 2016: 164). The Cold War politics saw East Germany aiming anti-Fascist propaganda at West Germany, and so the most appropriate way for the West to respond was by engaging with their role in the past, and accepting it. Bier and Allinder describe the release of the Albert Speer memoirs (1969) as another of the pivotal moments in West German Holocaust engagement. They describe him as a 'man of superior intelligence' and claim that by 'putting himself on trial' and 'explaining his fascination with Hitler', he promoted inadvertently a 'veritable avalanche of books in the same vein' (Bier and Allinder 1980: 21). While this covers the written word, the filmic engagement was still largely absent, with the exception of some New German Cinema from the late 1960s which tackled the legacy of National Socialism. New German Cinema is defined in more detail in the forthcoming West German Cinema subchapter.

Isolated cases of anti-Semitic vandalism and graffiti only temporarily evoked a public response from the West German government of the time, however, and it was not until the

American television drama *Holocaust* (1978: dir. Marvin J. Chomsky) hit screens in the Federal Republic that an open, public debate regarding the Holocaust could really begin to take shape, including visual engagements such as art and cinema. Thomas di Napoli even accused West Germans of 'play[ing] down the entire Hitler and Holocaust epoch' until the broadcast of this series (1982: 255).

The preceding hype and subsequent broadcasting of *Holocaust* dramatically foregrounded the Holocaust debate in the country, and the impact of the television drama will be further discussed later in this chapter. A year before the release of *Holocaust* in West Germany, *Aus einem deutschen Leben*, one of the upcoming case studies in this thesis, was released. Christine Haase stated that the fact that only in 1977 did 'a West German film finally attempt to tell the history/story of the Holocaust itself' was due to the 'convergence of at least three problems' before this time (2002: 49). She listed these as 'the persistent effect of the nation's "inability to mourn", the difficulties of dealing with the limits of representation' and finally 'the impossibility of speaking as a German about the Holocaust' (Haase 2002: 49). Despite this new attention on the uncomfortable past, Wolfgang Benz argues that 'over the long run, the dictum of politician Franz Josef Strauss were more comforting – "a people which has made these economic achievements has a right not to want to hear any more about Auschwitz"' (1994: 95). This resonates heavily with the *Historikerstreit*. The contexts are slightly different, however. Strauss was highlighting the economic success of Germany specifically in relation to remembering the past (or not), whereas the *Historikerstreit* incorporated wider issues such as the *Sonderweg* theory and the uniqueness of the Holocaust. At this juncture, it is useful to define the *Historikerstreit* in more detail in the context of West German Holocaust reception. The Historians' Debate, its generally accepted translated title, was sparked by Ernst Nolte in 1986, as highlighted chapter 1. Nolte's arguments were controversial, and centered on questioning the uniqueness of the Holocaust in world history. In other words, Nolte asked whether other mass exterminations could be compared to the Holocaust, what the implications of this were, and finally whether there was a causal connection between earlier Bolshevik atrocities and the Holocaust (Heuser 1988: 69). The *Historikerstreit* was an attempt to 'simultaneously admit the crimes of National Socialism, contain their magnitude, shift the terms of the debate and perhaps even definitively conclude it' (Nolan et al. 2006: 587). The debate was 'part of a larger controversy about the political use of history and the relationship between historical consciousness and identity' (Nolan 1988: 53). Questions emerging from this were wider reaching than the Holocaust debate, and included more general debates about who should author German history, how should the Nazi past fit into a broader German history, and whether German national identity is possible after fascism (Nolan 1988: 53).

Despite the earlier slight resistance to the foregrounding of the Nazi era and Holocaust in West German memory, the level of engagement remained higher following the *Holocaust* broadcasts. Richard J. Evans confirms this by stating that '[i]n 1983, Germans marked the fiftieth anniversary of the Nazi seizure of power with an overwhelming flood of books, newspaper articles, magazine series, television programs [sic], exhibitions and conferences' (1989: 14).

In 1985 – in a famous, stirring speech on 8th May commemorating forty years since the end of the war – West German president Richard von Weiszäcker commented that the 8th May '*was* a day of liberation' and that 'the 8th May is not a day of celebration for us Germans' (Anon 2005). Von Weiszäcker in front of the entire *Bundestag*, went on to memorialise the victims of the Holocaust in explicit terms:

> We particularly remember the six million Jews who were murdered in German concentration camps. We remember the murdered Sinti and Roma, the murdered homosexuals, the murdered disabled, the people who had to die because of their religious or political views.
> (Anon 2005)

This unequivocal acceptance, of facing the past and coming to terms with it (*Vergangenheitsbewältigung*) continued as Germany headed towards reunification in 1990. This speech in 1985 was made, significantly, a year before the *Historikerstreit* began.

5.2 WEST GERMAN CINEMA

For many years after its inception in 1949, West Germany did not have a significant filmic engagement with the Holocaust. It is not true to state that there was a complete lack of films dealing with the difficult past, but they were certainly not in abundance.

Caroline Picart identifies some of the West German produced 'Holocaust films' in her two volume *Holocaust Film Sourcebook* (2004) as follows: *Lang ist der Weg* (*Long is the Road:* 1948: dir. Herbert B. Fredersdorf, Marek Goldstein), *Morituri*, *Jeder stirbt für sich allein* (*Everyone Dies Alone* 1962*:* dir. Falk Harnack), *Der Fußgänger* (*The Pedestrian* 1973: *dir.* Maximillian Schell), *Hitler, ein Film aus Deutschland*, *Aus einem deutschen Leben*, *Fluchtweg nach Marseille* (*Escape to Marseille* 1977: dir. Ingemo Engström, Gerhard Theuring), *Baranski*, *Die Blechtrommel* (*The Tin Drum* 1979: dir. Volker Schlöndorff), *David*, *Die Ehe der Maria Braun* (*The Marriage of Maria Braun* 1979: dir. Rainer Werner Fassbinder), *Die Patriotin* (*The Patriot* 1979: dir. Alexander Kluge), *Deutschland, bleiche Mutter* (*Germany, Pale Mother* 1980*:* dir. Helma Sanders-Brahms), *Das Boot ist voll* (*The Boat is Full* 1981*:* dir. Markus Imhoof), *Fürchte dich nicht, Jakob!* (*Don't Be Afraid, Jakob!* 1982: dir. Radu Gabrea), and *Bittere Ernte* (*Bitter Harvest* 1985*:* dir. Agnieszka Holland).

There are two inherent problems with this list. Firstly, *Lang ist der Weg*, as is described below, is a prominent film dealing with the immediate past, being released just three years following Nazi Germany's capitulation. However, one must question whether it is truly a film of *West* Germany, as the country was not officially founded until a year later. Secondly, very few of the films in the list actually deal with the Holocaust, and when they do, it is a very tenuous link. Some of the films are set in the 1910s or 1920s and involve a Jewish character, so the difficulty in categorising a production as a Holocaust film is raised again here. However, Picart does justify the inclusion of certain films, highlighting the blurring of boundaries between what might be classed as a Holocaust film and what might not, stating that the Holocaust is more malleable and allegorical, and that representations of the Holocaust in academic studies must extend beyond the explicit (Picart 2004: xxv). The exclusion of films from academic studies or collections because they are 'illegitimate representations' would impoverish such studies or collections, in Picart's view (2004: xxv-xxvi). Picart's collection of Holocaust films is therefore useful as a starting point to identify films for consideration, or for reference, but the justification for inclusion of films is certainly ambiguous, and it can be strongly argued that some films hold only very tenuous links to the Holocaust.

Returning to *Lang ist der Weg,* this film must be acknowledged because it was 'the first German film to confront directly the Holocaust, the Jewish resistance to the Nazis, the deportations, and the death camps, all from a Jewish perspective' (Wolfgram 2002: 25). For this to occur just three years after the event is rather extraordinary, and such a candid filmic examination of the Holocaust, and one from a Jewish character perspective no less, would be the sole example of such a film for the next few decades. Likewise, Artur Brauner's *Morituri* must also be acknowledged because it was the first post-war German film to portray a concentration camp on screen (Bathrick 2007: 117).

Casting cinematic representation of the Holocaust aside for a moment, the West German television network ZDF (*Zweites Deutsches Fernsehen*) began to explore Nazism through television programmes in the 1960s, following a 'peculiar silence' in the 1950s (Wolfgram 2002: 27). This was provoked by new investigations, trials and public knowledge such as that of Adolf Eichmann who was put on trial and sentenced in 1961-62. Indeed, over 1,200 programmes dealing with the National Socialist past were produced by ZDF between the thirty years between 1963 and 1993. However, at the beginning of this time period, the television programmes continued to evade the Holocaust itself, and continued to tell the stories on the periphery of the genocide. The direct and self-critical engagement with the National Socialist past on television was particularly noteworthy during the 1960s. The study

of perpetrators and the bureaucracy of the era were engaged with, but television was lagging behind with its engagement, providing only 'indirect or deflected glimpses of the Holocaust' (Kansteiner 2003: 144).

In terms of general West German cinematic history, the date of 28 February 1962 was the most significant. The building of the Berlin Wall in 1961 may have 'formalised the division between East and West', but the Oberhausen Manifesto, which arose from the meeting of several young filmmakers at the Oberhausen Short Film Festival, 'announced a radical break with the cinema of the post-war period' (Hake 2002: 153). Filmmakers such as Edgar Reitz and Alexander Kluge announced: 'The old film is dead. We believe in the new', and with this, a total of 26 filmmakers used the Oberhausen Manifesto to propose three aims: 'to formulate a critique of conventional genre cinema, to introduce a new kind of filmmaking, and to present a list of demands on the government' (Hake 2002: 153). The intention of the manifesto was to call for public policies which would acknowledge film as a comparable art form to art, music, literature and so forth, and prioritised institutional concerns over aesthetics (Hake 2002: 153). New German Cinema was the direct result of the Oberhausen Manifesto. After 1962, better funding opportunities resulted in innovative films being produced; almost all of which were a critique of genre cinema and often included a return to socialist style, avant-garde elements, experimental practices, fragmented narratives, alienation effects and documentary sequences (Hake 2002: 155-159). The first generation of post-Oberhausen films, sometimes titled Young German Cinema, transitioned into the second generation, New German Cinema, with accompanying improvements on the institutional level but also problems in the organisation of the film industry (Hake 2002: 163). It was also noted that West German cinema of this time lagged behind, or felt alienated, from other New Wave cinemas of Europe, with other nations approaching political topics far more directly than West German filmmakers, who preferred a mediated approach through the use of culture and history to address power and identity (Hake 2002: 163-64). Despite this, students, artists, and intellectuals had a growing interest in cinema, cinema attendance across Germany stabilised at around three thousand after years of closures, and ticket sales regularly exceeded 110 million per year (Hake 2002: 173).

The 1970s saw more fluid relationships between reality and representation which 'made film an integral part of contemporary life', according to several directors (Hake 2002: 164). Key figures in 1970s New German Cinema were Rainer Werner Fassbinder, Werner Herzog and Ernst Wilhelm "Wim" Wenders, and each of these 'responded to the social and political upheavals of the 1960s with a filmic style that combined generic conventions, literary influences, avant-garde traditions, and countercultural sensibilities' (Hake 2002: 165). The

West German cinema of the 1970s was received differently nationally and internationally, with directors such as Hans Jürgen Syberberg dividing opinion in West Germany and abroad (Hake 2002: 170). In West Germany, Syberberg's elitist attitudes and reactionary views were criticised, but in the United States he was praised for his unique approach to German history and culture (Hake 2002: 170).

In 1979, the West German engagement with the Holocaust would change dramatically with the introduction to Germany of the American TV miniseries *Holocaust*. Mark Wolfgram suggested that the series 'had such a dramatic impact when broadcast to Germans in January 1979' because '[w]hat had always existed as an off-screen threat was finally shown in greater detail' (2002: 30). The series focused on the Jewish family Weiss, who all, apart from two members, succumbed to persecution and murder during the course of the Holocaust. The four-part programme incorporated many of the most horrific elements and locations of the genocide and directly involved the main characters in them, including the Babi Yar massacre, the euthanasia programme at Hadamar as part of Action T4, and the camps of Buchenwald, Auschwitz and Theresienstadt. [17]

Ingo Loose claimed that it was *Holocaust* which formed 'the initial impetus for the representation of the Holocaust in film', both in West Germany and other countries (2009: 3). Loose also accepts that the series was 'accompanied by considerable controversy', with critical reception oscillating between 'extreme poles of "ground-breaking" and "wrong"' (2009: 3). He concludes by stating that in retrospect, the turning point provoked by the showing of the series is to be acknowledged 'without question' (Loose 2009: 3). The series was also the catalyst for the production of the influential German series *Heimat* (1984: dir. Edgar Reitz) and its sequels, which held the Holocaust and the key events of National Socialism on the periphery, in favour of a more self-conscious depiction of rural life, and of everyday German life under the Nazis. It defended and promoted regional interests against national, rural against urban, and tradition against modern society (Hake 2002: 171). The series was criticised for its apolitical view of community, praised for micro-detailing in the narrative, and prompted debates about history, memory, narrative and national identity in film and television (Hake 2002: 182). *Heimat,* and *Heimatfilme* in general, 'provided one of the few contexts in which filmmakers after Oberhausen could engage with questions of community, and do so without 'recourse to the reactionary discourses of folk and nation' (Hake 2002: 171). The everyday aesthetic of *Heimat* was a conscious choice by Reitz, who

[17] Action T4 was the euthanizing of physically or mentally disabled people. In the two years the programme officially ran (1939-41), over 70,000 were victims of the forced euthanizing.

disliked *Holocaust* and wished to reclaim German history from the sentimentalism, melodrama and excess of Hollywood aesthetics. Ironically, it can be strongly argued that it was the Americanised sentimental melodrama of *Holocaust* that made the series so popular in Germany in the first place, resulting in the foundations being laid for Reitz's *Heimat*. The German people had not hitherto experienced the Holocaust from an Americanised melodramatic angle, and *Holocaust* provided this with significant impact on the people of the country. Whereas previously the historical event was not openly discussed in public, the television series, which embraced a Holocaust narrative which was both sentimental and dramatic, provided the West Germans with a reason to debate and discuss the event, using the series as a rationale. This is a debate that *Heimat* failed to engage with, due to the lack of explicit mentions of the Holocaust.

1979 was a threshold year regarding films with a Jewish or Holocaust-based narrative. Jewish characters were practically absent in New German Cinema of the 1960s and early 1970s, reflecting the lack of prominent public Jewish figures in West Germany at the time (Wolfgram 2002: 24; Elsaesser 2008: 108). Representations of Jewishness in West German cinema in the mid-1970s rose significantly in number, and there was a 'doubling of films with Jewish themes between 1970-74 and 1975-79' (Wolfgram 2002: 24). Suddenly, Jews were depicted on screen as victims, and 'stories about Nazi genocide became an ever-increasing feature of German television' (Kansteiner 2003: 144). This new representation of the Nazi genocide did not come without its problems, both through film and television. Wolfgram states that there was a 'great deal of difficulty and reserve on the part of the German filmmakers in approaching the Holocaust and in particular the death camps themselves', which is understandable; it would be a brave step into uncharted areas of representation to portray the Holocaust in this new era and actually exemplify the genocide, even if it was morally correct to do so (Wolfgram 2002: 30).

Two problems highlighted by Wolfgram are (i) the fact that these were films being released 'within a German society still largely reticent to discussing the persecution of the Jews' and, more disturbingly, and (ii) that 'portrayal of camp life […] could easily descend into a type of horror film and a thrill ride for a certain type of audience' (2002: 30). This certain type of audience, namely the extreme Far Right or Neo-Nazis, were a small but existent problem in Germany at this time. In 1969 for example, 4% of German voters (over 1.1 million people) voted for the neo-fascist *Nationaldemokratische Partei Deutschlands* (NPD) in the federal elections (Weil 1980: 140). In 1970, a survey in Hesse revealed that 60% of the population thought that prison was too harsh a punishment for making anti-Semitic remarks, and in 1974, 18% of people in the whole of the country said that 'Jews in general ha[ve] too much

political influence' (Weil 1980: 143-45). It is a problem which still remains in the twenty-first century, with the recent heightened activity in cities such as Dresden of the *Pegida* anti-"Islamisation" of Europe movement.

A further issue was the representation of perpetrators. Kansteiner claims that 'according to most stories on the screen, [most Jews] were victims of a small collective of ruthless, ideologically motivated but otherwise strangely undefined Nazi thugs and bureaucrats' (2003: 157). In other words, the large scale genocide was still not fully explored in terms of perpetrator representation. The notion that the audience could be encouraged into a collective guilt was not yet evident, as the audiences were not provoked about their problematic and uncomfortable pasts. The Holocaust was represented on West German television as 'a crime without perpetrators and bystanders' (Kansteiner 2003: 153). It had 'undertaken considerable efforts to give faces and voices to the survivors, but it never sought to identify the people who committed the crimes or watched the catastrophe unfold and remained passive' (Kansteiner 2003: 153). Furthermore, where perpetrators *were* identified, the programmes were few in number and aired at unsociable times such as the middle of the night (Kansteiner 2003: 155).

In the 1980s, towards the end of West Germany's existence and the oncoming of reunification, a wider spectrum of programmes was seen on television, and 'the representation of the Holocaust on German television became a complex, multi-layered process' right up until the moment of reunification (Kansteiner 2003: 148). The 1980s saw the engagement with the Third Reich increase in cinema, and this was intrinsically linked to the *Historikerstreit,* with films of this period on the theme of National Socialism tending to either study historical figures or events, or investigate fascism in everyday life (Hake 2002: 180). This renewed engagement with National Socialism was exemplified through film in *Das schreckliche Mädchen* (*The Nasty Girl* 1990: dir. Michael Verhoeven), where the complicity and cloak of silence regarding the National Socialist period in parts of Germany was foregrounded in the narrative. This film focuses on the lead character Sonja, who wins an essay contest and examines the Nazi past in her small town. When she discovers that the local area contained many concentration camps, and begins to unravel the dark past of the hitherto picture-perfect town, the townspeople turn against her in order to silence her research and revelations, going as far as to make attempts on her life. This is an explicit retelling of the reticent West German approach to the Holocaust in the early post-war years, highlighting how the recovery and development of the country, incorporating the *Wirtschaftswunder,* was perceived to be of greater importance than an engagement with and acknowledgement of the National Socialist past. It also drew upon the confrontation

with the Holocaust in cinema on one hand, but also the rediscovery of *Heimat,* and the then-current debates about German national identity on the other (Hake 2002: 181).

In terms of television, examples of this wider spectrum of Holocaust programming include *Holocaust: die Tat und die Täter* (*Holocaust: the Crime and the Perpetrators,* 1982: dir. Lea Rosh) and *Vernichtung durch Arbeit* (*Destruction Through Work,* 1984: dir. Lea Rosh), which deal with identifying and analysing perpetrators of the Holocaust, and examining the large German industries who partook in forced Jewish labour during the Holocaust. More generally, filmmakers in the 1980s 'dealt with the momentous political events of the late 1970s known as the 'German Autumn', which involved terrorist attacks by the Red Army Faction (RAF)' and often linked this new internal threat to the legacies of the Third Reich (Hake 2002: 178). After the success of New German Cinema, the 1980s was a period of decline, with the death of Fassbinder in 1982 and the exodus of many German filmmakers to Hollywood in pursuit of big budgets and commercial success seen as two key factors (Hake 2002: 179). As West German cinema approached its end, along with the country itself, one political issue linked it to reunified German cinema. The awareness among filmmakers of immigrants and exiles living in West Germany saw films engaging with the rise of multiculturalism, and this was later taken up by reunified German filmmakers in transnational cinema as examined in chapter 6.2 (Hake 2002: 185).

5.3 *AUS EINEM DEUTSCHEN LEBEN* (*DEATH IS MY TRADE* 1977)

Entitled *Death is my Trade* in English-speaking countries, *Aus einem deutschen Leben* dramatizes the rise to infamy of the lead character, Franz Lang, from World War I frontline soldier to *Kommandant* of Auschwitz-Birkenau. Lang is heavily based on actual Auschwitz *Kommandant* Rudolf Höß. Theodor Kotulla, the director, directed films and television programmes throughout his career. The film is 'a sober docudrama' which is 'filmed in cold, weak colours', with the lighting simple and 'the original locations used for filming remain anchored in the present, with a historical dimension manifesting itself only in the costumes and the speech' (von Keitz 2007: 58). While labelling *Aus einem deutschen Leben* as a Holocaust film may initially appear to be tenuous, given that the first shot we encounter of a concentration camp and Jewish prisoners is almost an hour and half into the film, the production is nonetheless based upon the story of the eventual *Kommandant* of Auschwitz-Birkenau. This grounds the film in a larger, overarching Holocaust narrative which results from the sum of its many chapters. The film itself is rarely spoken about in academic circles, yet is a 'pioneering representation of Nazi Germany and the Holocaust' and a fine example of New German Cinema (Haase 2002: 48). Regardless of this, there are 'no critical and scholarly studies that analyse the film' and that it 'remains largely unknown and ignored by

audiences and scholars alike', despite the film aiming to 'reach out to mainstream viewers' (Haase 2002: 48). This lack of scholarly engagement, combined with the almost complete lack of musical score, invited an investigation in this thesis. The realistic aesthetic of the film, to which the bare musical soundscape significantly contributes, lends itself to both musicological and filmic examination.

To guide the viewer through a complex yet logically progressive narrative covering three decades, the director uses fifteen expository intertitles around fourteen episodes to define the temporal and narrative context. These can also be used by the reader of this thesis to establish the plot synopsis. Haase claims that 'the intertitles […] not only allude to Brechtian theatre but also […] to a convention of silent film' (2002: 57). The intertitles, and the style of the film as a whole, conform to the New German Cinema tendency to incorporate fragmented narratives, alienation effects and documentary sequences (Hake 2002: 155). The intertitles, as seen in the film, may be found below including English translations (Fig. 31).

Fig. 31: Intertitles in Aus einem deutschen Leben

Date	Intertitle
1916	*Franz Lang will in den Krieg.* [Franz Lang wants to go to war.]
1917	*Franz Lang wird ein Held.* [Franz Lang becomes a hero.]
1919	*Aus dem Kriege heimgekehrt, findet Franz Lang mit Hilfe seines Kriegskamaraden Schrader Arbeit in einer Fabrik.* [After his post-war homecoming, Franz Lang – with the help of his war comrade Schrader – finds work in a factory.]
1920	*Schrader und Franz Lang sind in das "Freikorps Roßbach" eingetreten. Das Freikorps bekämpft Arbeiter, die gestreikt und zu den Waffen gegriffen haben, um die Republik gegen den militarischen Kapp-Putsch zu verteidigen.* [Schrader und Franz Lang have joined the *Freikorps Roßbach*. The *Freikorps* fight against workers who went on strike and took up arms to defend the Republic against the Putsch.]
1922	*Die Freikorps werden aufgelöst. Schrader ist gefallen. Franz Lang wird Mitglied der "Nationalsozialistischen Deutschen Arbeitspartei".* [The *Freikorps* is disbanded. Schrader is dead. Franz Lang becomes a member of the NSDAP (Nazi Party).]

1923	*Großgrundbesizter in Mecklenburg haben ehemalige Freikorpskämpfer unter ihnen Franz Lang, als Schutzgerade gegen Kommunisten angeworben.* [Owners of large land in Mecklenburg make use of former *Freikorps* fighters under the leadership of Franz Lang to guard against communists.]
1924	*Aus Angst, als Mitwisser selbst einem Fememord zum Opfer zu fallen, hat einer der Täter die Tat angezeigt. Franz Lang wird zu zehn Jahren Zuchthaus verurteilt.* [From a fear of becoming an accomplice to a Feme murder, one of the attackers reported the crime. Franz Lang was sentenced to ten years in prison.][18]
1928	*Nach fünf Jahren wird Franz Lang aufgrund einer Amnestie entlassen. Die Partei verschafft ihm einen Posten auf dem Gut eines ehemaligen Obersten in Pommern.* [After five years, due to an amnesty, Franz Lang is released. The Party gives him a post on the estate of a former colonel in Pomerania.]
1934	Nach einem SS-Treffen befiehlt der Reichsführer SS Heinrich Himmler den Unterscharführer Franz Lang zu sich. [After an SS meeting, *Reichsführer* Heinrich Himmler orders *Unterscharführer* Franz Lang to see him.]
1934	*Franz Lang und seine Frau Else machen sich Gedanken über die Frage, ob es richtig sei einen Posten in einem Konzentrationslager anzunehmen.* [Franz Lang and his wife consider the question of whether it would be morally right to take up a post in a concentration camp.]
1941	*Seit einem Jahr ist Sturmbannführer Franz Lang Kommandant des Konzentrationslager Auschwitz. Der Reichsführer SS Heinrich Himmler läßt Franz Lang zu sich nach Berlin kommen.* [For one year, Franz Lang has been *Kommandant* at Auschwitz concentration camp. The *Reichsführer* Heinrich Himmler invites him to Berlin.]
1942	*Der Reichsführer SS Heinrich Himmler läßt sich zeigen, wie Sturmbannführer Franz Lang in Auschwitz Juden vernichtet.* [The *Reichsführer* Heinrich Himmler visits Auschwitz in order to see how *Sturmbannführer* Franz Lang destroys Jews.]
1942	*Else Lang erfährt, welche Arbeit ihr Mann im Lager verrichtet.* [Else Lang finds out what kind of work her husband is carrying out in the

[18] A "feme murder" was a politically motivated killing by far right perpetrators in interwar Germany.

	camp.]
1946	*Franz Lang ist von den Alliierten auf einem Bauernhof in Schleswig-Holstein, wo er sich versteckt gehalten hatte, verhaftet worden,* [Franz Lang has been arrested at a farmhouse in Schleswig-Holstein, where he has been hiding.]
1946	*Franz Lang ist von den Amerikanern den Polen übergeben worde, auf deren Gebiet Auschwitz liegt. In Krakau wird ihm der Prozeß gemacht (nach dessen Ende er 1947 hingerichtet werden wird.) In der Gefängniszelle verfaßt er Lebenserinnerungen.* [Franz Lang is handed over by the Americans to the Poles, in whose territory Auschwitz was located. In Krakow, the process begins which results in his execution in 1947. In the prison cell, he writes his life memoirs.]

Haase emphasizes the importance of these intertitles in creating a specific aesthetic, claiming that it is the 'pointed use of distancing and alienation…that evoke Brecht's epic theatre' (2002: 52). The intertitles 'disrupt cinematic illusion, pre-empt anticipatory tension/thrills, and point to the fact that the film is a construct' (Haase 2002: 52). This latter notion highlights why the lack of score might be considered unusual. A musical score, it can be argued, is one of the most overt components of a cinematic production, and a key promoter of this so-called cinematic illusion. This links to Haase's discussion of the film as Brechtian epic theatre. The same alienation effect caused by incongruous music can also be promoted through the lack of music. The intertitles 'rupture cinematic illusion', jolting the audience out of their cinematic escapism into a conscious acknowledgement of the fictional construct of a film, and 'upend classical climactic strategies' which in turn 'strip the viewer of the illusionary experience of a cathartic resolution' (Haase 2002: 55). This is an accurate description of the film's impact, and more specifically the intertitles' impact. By inserting artificial divides into the film, the director disrupts the natural flow of the film, and removes the audience from the cinematic illusory world by reinforcing the notion of *Aus einem deutschen Leben* as a fictional construct.

Mark Wolfgram explains that '[t]he film tries to deal with the mass murder at Auschwitz while maintaining a distance to the actual killing, which is never portrayed on-screen' (2002: 30). The greatest strength of the film is its 'portrayal of Lang's life over many years', and that '[r]ather than the cinematic cliché of the SS sadist, Lang is shown as a dedicated member of the Nazi party who does his best to do his duty' (Wolfgram 2002: 30). In *Aus einem deutschen Leben,* '[r]ather than dramatic tension and release, the audience is left with bureaucratic and technical problems which provide a sense of horror' (Wolfgram 2002: 30).

It is this ultra-realism in terms of film style which makes the production unique in Holocaust cinema, in that there is an underlying sense of everydayness about the rise of Lang and the genocide he eventually becomes involved with. This ties in with Hannah Arendt's now famous notion of the 'banality of evil', coined from the subtitle of her 1963 book on Eichmann, in which the everyday nature of evil is highlighted through the concept of perpetrators simply doing their jobs. This aesthetically everyday ordinariness contributed to the fact that the film was not commercially successful or widely viewed, because it was slow moving and lacking any dramatic elements which an audience may have been expecting, but it is nonetheless seen as an effective character study (Wolfgram 2002:30). In this sense, discounting the comment on being an effective character study, it is very similar to the Alain Resnais documentary *Nuit et Brouillard* in its portrayal of the everyday nature of the genocide. It is worth acknowledging at this juncture that not all films need necessarily to entertain or please the general public. While it can be claimed that filmmaking is a largely commercial venture, a film such as *Aus einem deutschen Leben* may discard normative cinematic frills in favour of a debate-provoking aesthetic, even if this reduces its success on a wider, general scale. Authorial ownership over films was a key aspect of later New German Cinema, and Kotulla may have regarded a personal engagement with the National Socialist period as more important than producing a commercially successful film.

The ending of the film has drawn some criticism for being vague and too open. Lang is sentenced to death by hanging, but the Kotulla does not show this occurring. The audience engages with the character for the entire film, following his journey from soldier to desk killer, but then is not privy to his final downfall and demise. This 'frustrates viewer expectations of catharsis and emotional and narrative closure by refusing to show Lang's death' and the lack of an 'ultimate ending also refuses to allow for historical closure by making its last words reverberate in today's world' (Haase 2002: 55). While horror or violence was absent throughout in favour of subtlety and suggestion, this open ending 'reinforces the uncomfortable and ambiguous spectator position established at the film's beginning through manipulation and frustration of the viewers' desire for identification and insertion into the narrative' (Haase 2002: 55). Whether this is a positive or negative reaction to the film is ambiguous too, but it can be argued that the film's success is derived from the reluctance to embrace conventional narrative filmic devices such as a flowing narrative and prominent musical soundtrack.

The focus during this case study will be on the absence of music in film. Despite *Aus einem deutschen Leben* containing practically no original music, the renowned double bass player and jazz musician Eberhard Weber was credited as composer for the film's opening title

score. Music elsewhere in the film is used sparsely. Only the opening credits contain original music by Weber, and diegetic music appears on just three other occasions in the 145-minute production. A simple table highlighting musical cues in the film can be seen below (Fig. 32):

Fig. 32: Music in *Aus einem deutschen Leben*

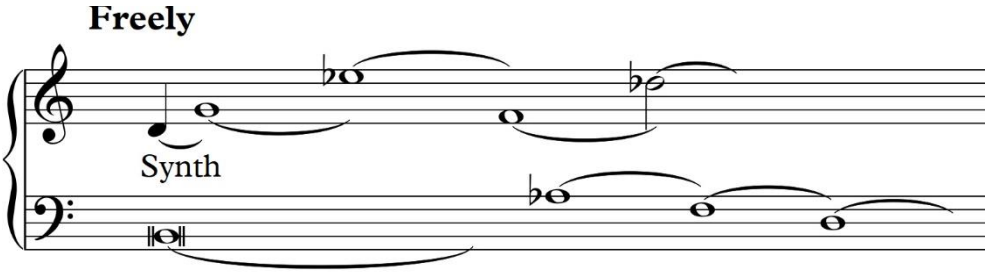
Key: C (credits), D (diegetic), ND (non-diegetic), E (music enters), e (music exits)

Cue #	Use	Timing	Key	Music	Narrative
#1	C ND	E 00:00:00 e 00:02:42	Atonal	Synthesised, atonal underscore.	Opening credits. White text on a black background.
#2	D	E 00:49:29 e 00:49:54	Db	German national anthem, whistled.	Two passengers on a horse and cart whistle the anthem while travelling along a country lane.
#3	D	E 00:58:40 e 00:58:58	E	*Die Internationale* sung by an off-screen prisoner.	Lang in a prison cell at night.
#4	D	E 01:38:48 e 01:40:06	C	*Ich werde jede Nacht von Ihnen träumen*	Franz Lang's home, in the vicinity of Auschwitz-Birkenau

It is because of this absence of musical underscore that this analysis focuses on the impact on the narrative when music is not utilised as expected. The music which *is* used is also analysed, as the choices of music and song are significant.

This analysis commences by examining the four pieces of music in *Aus einem deutschen Leben,* discussing their impact on the narrative, their function and also the historical basis and context behind their usage in this film. Unique to the case studies found in this thesis is the use of synthesised sounds forming the musical underscore. In *Aus einem deutschen Leben,* the first music we hear is an ominous electronic sound underscoring the opening credits (cue #1, Fig. 33).

Fig. 33: Synthesised opening to Aus einem deutschen Leben [19]



The drone-like bass-synthesised sound is complemented with leaping treble pitches, contributing to a mysterious and incongruous musical accompaniment to the opening of a film set in the first half of the twentieth century. The opening cluster of four notes can be described as either an Eb aug5 maj7 chord, or a G aug5 with the natural fifth included. The latter four notes, or five if we incorporate the treble F, creates a Db diminished chord, with a flattened 9th. This unresolved tonality reinforces the feeling of mystery and tension. Furthermore, the bass notes form a diminished seventh chord on D, in fourth inversion. The diminished seventh chord is a time-honoured sound of ominousness in music, which further reinforces the tense and unsettling opening to the film. Given the realist nature of the film, with little in the way of filmic emotional or cinematographic license such as heightened dramatic moments or a lush orchestral underscore, it is surprising that the music chosen for the opening credits consisted of a rather unusual, modernistic soundscape. This could be a further link to Brecht through the technique of alienation, but also the clichéd view that computerised music is cold or machine-line in nature. The opening title music is structural film music (C1), as it accompanies a formal aspect of the film's structure: the opening credits. It could be argued that it is straightforward mood music (C2) for a film showing the ominous rise to power of a desk killer. Finally, it does not explicitly represent any character (C3), and does not build a picture of the film's setting as contextual music (C4). However, it might also be argued that the avant-garde opening theme conforms to the musical stylistic traits of the first half of the twentieth century, namely modernism.

As soon as the opening credits stop, the music immediately ceases and a musical accompaniment to the visual is not heard again until a brief moment of diegetic whistling three-quarters of an hour later. It is worth reinforcing that the minute or so of non-diegetic prelude throughout the opening credits is the sole example of original score in the entire film. The remaining three examples are all diegetic snippets of pre-existing music. The term

[19] The notation here is as accurate of a transcription as possible, with note values in this musical example merely suggestive of duration, and open ties suggesting the synthesised equivalent of a held pedal on a piano.

'silence' is frequently mentioned by Haase in describing the film: a possible mirroring of the actual silence in West Germany with regard to Holocaust engagement (2002: 53-54). For example, the opening scene is said to be 'drawn out, slow placed, and silent except for breathing sounds' (Haase 2002: 54). A scene in the Lang household is described as having an 'atmosphere of silence' and Lang is said to be 'shown in silent profile' while his mother prays (Haase 2002: 54). The repetitive use of silence suggests an eerie unremarkable normality about Lang's life, without the need for a sentimental or overtly dramatic musical score commenting on his actions.

After the opening titles, the next example of music in the film is a whistling of the *Deutschlandlied* by two National Socialists on a horse and cart, which proves to be a sinister foreboding of the narrative to come (cue #2, Fig. 34). The year at this point in the narrative is 1923, where – as the intertitles explain – '[o]wners of large land in Mecklenburg make use of former *Freikorps* fighters under the leadership of Franz Lang to guard against communists.'

Fig. 34: Whistling of the Deutschlandlied

The whistling of the national anthem on the horse and cart may be highly symbolic; it portrays a sense of foreshadowing. This scene was set in a year when the Nazi party membership had numbered just a few thousand, and when the unsuccessful Beer Hall Putsch was to take place. The narrative here is set on the way to a public house, where the two ex-Freikorps men who were whistling join a larger group upon arrival. One man becomes highly intoxicated, and as the other men search through his wallet, Lang finds a

communist party membership card. After their drinking session, the man is loaded onto the same horse and cart where the whistling took place along with the other men, and taken into the woods where he is beaten and then shot by Lang, resulting in the lead character's imprisonment in the next segment of the film.

The use of the *Deutschlandlied*, as a dark foreboding of the man's murder, highlights the troublesome nature of the anthem, even into the modern era. The song has had an 'ever-changing context' since its composition by August Heinrich Hoffmann von Fallersleben in 1841, a professor who promoted the idea of a unified Germany (Hanson 2013: 3). It was adopted by the Weimar Republic as the anthem, and its clouded history only commenced when Goebbels and his propaganda team utilized it to add credibility to their political campaigns (Hanson 2013: 6). Despite the anthem being banned immediately after the war, the third stanza was approved as West Germany's anthem in 1952, and remains Germany's anthem. Therefore, it is unfair to treat the anthem with such suspicion, when it was only the first stanza's darker undertones during the National Socialist period which cast aspersions over its intent and meaning. However, its meaning in *Aus einem deutschen Leben* is almost certainly as a signifier for the rising of the Nazi party, and the forthcoming war.

By whistling the anthem, and looking pensively into nothingness, the two men appear almost subconsciously indoctrinated by the rising right-wing politics in which they believe, and the anthem is an extension of this. Even in 1923, their intentions of persecuting political opposition are possibly meant to anticipate the mass persecution of Jews which would follow almost two decades later. The use of the anthem contextualises the temporal and geographical setting of the diegesis (C4), and also establishes the socio-cultural setting during the rise of the Nazi party in Germany. Despite the problematic issues of semantics which came with the piece of music, the German national anthem was a common occurrence in German post-war film. It was the most prominently featured work alongside 'Ode to Joy' from Beethoven's Ninth Symphony, and the 'polyphonic connotations' of the piece were drawn upon by filmmakers (Hillman 2003: 329). It was a problematic inclusion in any film though, and in a similar fashion to Wagner's works in the next case study in this thesis, the reception and legacy of the German national anthem continues to be complex, both in film and everyday life. The continued avoidance of the opening stanza ("Deutschland, Deutschland, Über Alles") is testament to this, with the modern day use of the third stanza focusing on the values of *Einigkeit* (unity), *Recht* (justice) and *Freiheit* (freedom). However, in defence of the *Deutschlandlied,* it is often unfairly seen as a symbol of national superiority, or delusions of such, outside of Germany.

The second of the three diegetic musical moments in *Aus einem deutschen Leben* occurs

when Lang is imprisoned, and a prisoner in a nearby cell breaks into song in what appears to be the middle of the night (cue #3). The brief extract which is heard is recognizable as the communist anthem *Die Internationale*, with the chorus heard momentarily:

> Völker, hört die Signale!
> Auf, zum letzten Gefecht!
> Die Internationale erkämpft das Menschenrecht!
> Völker, hört die Signale! Auf, zum letzten Gefecht!
> Die Internationale erkämpft das Menschenrecht.
> [People, hear the signals!
> Go to the last fight!
> The Internationals fight for human rights!
> People, hear the signals! Go to the last fight!
> The Internationals fight for human rights!]

Lang listens on while other prisoners, presumably opposing National Socialists or simply tired inmates, shout to the singer to be quiet (Fig. 35). This adds to the foreshadowing nature of some parts of the film, where the dictatorial control and silencing of other political viewpoints is seen even years in advance of rise to power of the Nazi party.

Fig. 35: Alone in a prison cell.

The final example of music is heard over a radio at Lang's house during the concluding section of the film (cue #4). Piano music is heard filtering through the room beneath the dialogue, but initially showing and adding no real prominence or significance to a sparse score, other than exemplifying the notion of high culture versus the lack of humanity or morality of Lang. In other words, the contrast between piano-based classical music and the

Kommandant of Auschwitz. The use of a piano here is a somewhat humanising inclusion, as it directly juxtaposes Lang the desk killer in his home, with a comforting musical accompaniment. While Lang is musically unaccompanied elsewhere in the film, the ultra-realistic aesthetic and alienation of his character from the audience's emotions may assist them in perceiving him as a clinical desk killer, with the lack of music intriguingly fulfilling the role of character 'music' (C3), one of the bespoke functions of film music. The sudden appearance of the piano is not dramatic music, and certainly does not explicitly comment upon Lang's actions. It is simply present, and while it is an historically appropriate piece of music, the semantic significance, and affective significance of the piece, are minimal at first glance. The piece heard briefly is *Ich werde jede Nacht von Ihnen träumen* (1941), a *Lied* composed by Friedrich Schröder (1910-1972), with lyrics by Hans Fritz Beckmann (1909-1975). While it is a piano rendition which is heard briefly in the film, the lyrics of the song offer an intriguing juxtaposition with the subject matter of the narrative, and so it might be argued that a vocal rendition would have provided a more effective accompaniment to this scene. The following lyrics appear particularly suggestive, when one considers the dark duties which Lang was carrying out at this stage of the narrative:

Ich werde jede Nacht von Ihnen träumen.

Ihr Anblick wird mir unvergeßlich sein

(I will dream of you every night

Your sight will be unforgettable to me)

The predominant aesthetic in the film is one of realism, and there is a lack of explicitly affective music, so this very suggestive hypothetical use of song lyrics may have been regarded as too much of a bourgeois flourish for the director. Unheard lyrics such as this may promote a deeper irony for those in the audience who understand or know the song without the lyrics being present. The suggestive lyrics are absent, and the music is placed below the dialogue in terms of prominence and audibility, yet it is likely a conscious decision by the director to include a well-known *Lied;* one which a German audience may recognise or hold in esteem.

The issues to be discussed now include what consequence a film without music, or with very little music, has on its effectiveness as a narrative, and also the implications of a Holocaust narrative without underscore. The lack of music does not necessarily conform to the four categories of functions, but may contradict them or even reverse their effect. Despite this, the lack of a film score can be as effective as a musically rich film. The notion

that films in a mainstream aesthetic often require and contain a musical underscore, and seem somehow 'wrong' without one, is a popular one. As Annabel Cohen explains, music was for a very short time abandoned when the silent movie era gave way to the 'talkies', and she states that '[w]hen the music was removed, something was found missing; music enhances rather than detracts from the film experience. It was necessary' (1990: 112). It is possible that while the lack of music offers no opportunity for catharsis or cinematic escapism in the audience, the very occasional iterations of a score foreground the notion that it was missing in the first place, and make it more effective because of this (Burt 1994: 205). It also reinforces the notion that the visual and narrative content remains the primary focus of the film.

Aus einem deutschen Leben is realist in style, avoiding extravagance in any form, as will shortly be explained. In order to see why a lack of music may fit in with this style of filmmaking, it is worthwhile noting in which other areas the film adheres to realist aesthetics. The film is formally and aesthetically in the realist style, in that it 'illuminates and comments on the factual linear narrative by way of selective fictionalization and alienations' (Haase 2002: 51). Scenes may often appear to be insignificant, the ordinariness is frequently reflected in the narrative, and the visuals depict 'everyday experiences of an Everyman' with the audience treated to 'small occurrences not involving momentous decisions or meetings' (Haase 2002: 51). *Aus einem deutschen Leben* represents Nazism with a sense of sobriety, and it is a 'stringent form of understatement and visual asceticism' which 'counter[s] the visual pleasure and seduction emanating from the regime's spectacular staging of itself' (Haase 2002: 52). Kotulla's production is emphasised as being 'restrained, unadorned and fact-oriented' and that the camera often 'employs long, full, and medium shots with standard lenses' which avoids cinematically spectacular effects such as 'pans, zooms and dolly shots' (Haase 2002: 52). The combination of 'slow-paced editing, lengthy takes, and tight construction of frames creates an impression of rigidity, enclosure, uniformity and unyielding structure' is at the expense of 'spontaneity, creativeness, liveliness and the disorder of freedom' (Haase 2002: 52). Kotulla 'shuns visual extremes and cinematic excesses' (Haase 2002: 52).

It is from here that we can begin to understand why a musical underscore may go against the grain of such a realist narrative and visual landscape. If the film depicts the mundane, then how would a musical score, off-screen and adding potential emotional constructs, fit into such a production? Instead, the exact opposite of a musical score, silence, may be perceived as being the most appropriate choice of accompanying 'sound'.

5.4 *HITLER, EIN FILM AUS DEUTSCHLAND* (*HITLER, A FILM FROM GERMANY,* 1977)

Hans-Jürgen Syberberg (b. 1935) is a German director who has divided opinion in his homeland Germany and abroad, and has produced films which are 'extensions of cinéma verité, straight documentaries, or monologues' and incorporate 'artificial props, puppets, objects and replicated objects, dummies, and dolls' (Schwarz 2006: 151). *Hitler, ein Film aus Deutschland* conforms to these design aesthetics and principles. In *Hitler,* Syberberg relies on visual, literary, musical and philosophical sources in his cinema, and has created a cinematic *Gesamtkunstwerk* by working through the legacies of German romanticism and the trauma of the National Socialist past (Hake 2002: 170).[20] A *Gesamtkunstwerk,* or 'total art work', is a form usually associated with Richard Wagner, the composer on which this case study is focussed. Despite this association, it should be noted that it is a retrospective relationship, with Wagner having used the term just twice in written prose. It is a concept best defined as being any work which fuses music and drama, but also contains inter-connected musical themes, and utilises the orchestra as a vehicle of communicating the complex network of themes, more so than before Wagner's time (Brown 2016: 1-2). The grandness of mythology, power and an engagement with the human condition are also extra-musical elements which can often be found in a *Gesamtkunstwerk* (Brown 2016: 2). The most prominent example of what might be considered *Gesamtkunstwerke* is *Der Ring des Nibelungen,* Wagner's four-part Ring Cycle.

Syberberg's *Hitler* cannot truly be defined as a Holocaust film if we are taking into account the full seven hours or so of narrative. It has been described as both a 'massive aesthetic accomplishment, an uncompromising, high modernist epic' and a 'difficult but uniquely German masterpiece', and enjoyed significant international acclaim, particularly in the USA and France, but little critical joy in West Germany (Brockmann 1996: 48-50; Elsaesser 2012: 73). Furthermore, Brockmann explains how Leon Wieseltier, in a review for *The New Republican,* 'declared that Syberberg had set out to save the German intellectual tradition from Hitler, creating "the greatest Wagnerian spectacle since Wagner"', which given the Wagnerian underscore is rather appropriate (1996: 49). The unusual length and style of the film have been well-documented elsewhere, but the film is only partially considered in this analysis. [21]

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[20] The film's title will occsasionally be shortened to *Hitler* from hereonin.

[21] For more detailed analyses of *Hitler, ein Film aus Deutschland,* see Santner (1990), Koepnick (2002), and

Syberberg was said to be criticised for his 'purported megalomania, paranoia, and even his cryptofascism' (Brockmann 1996: 50). In the same vein, Syberberg's unpopularity in Germany at this time resulted in the NBC *Holocaust* series becoming 'far more influential in shaping German attitudes towards German history than Syberberg's *chef d'oeuvre*', an irony which was not lost on Brockmann, who restated the fact that *Hitler* 'ostentatiously billed itself as a film from and by Germans about Germany' (1996: 50). The lack of Jewish suffering in *Hitler* was 'one reason [why] the NBC *Holocaust* miniseries had so much more influence in Germany', whereas '*Hitler* shied away from the presentation of any kind of reality, even in a fictional form' (Brockmann 1996: 52). The German public were ready for a more direct confrontation with the Holocaust; something which the form of Syberberg's abstract film could not necessarily provide, much like *Aus einem deutschen Leben.* This also explains why German films which deal with National Socialism in a more populist aesthetic manner are more successful, such as *Der Untergang* (*Downfall,* dir. Oliver Hirschbiegel: 2004). Some members of the audience in Germany 'felt uncomfortable by what was perhaps the overarching argument of this seven-hour film: that Hitler is part of "us"'(Elsaesser 2012: 72). Syberberg's notion that Hitler was an ordinary German remains poorly received in Germany, just like Syberberg's statement that Hitler's love for Wagner's operas was also typically German.

A complete plot synopsis of the film is not provided in this thesis, as such a venture has been branded by Roger Hillman as, frankly, 'impossible', and it would be out of necessity a complex, lengthy diversion (2005: 66). However, the four parts of the film are titled as follows:

Part 1: *Der Gral - Von der Weltesche bis zur Goethe-Eiche von Buchenwald* (*The Grail - From the World Ash-Tree to the Goethe Oak of Buchenwald*)

Part 2: *Ein deutscher Traum ... bis ans Ende der Welt* (*A German Dream ... Until the End of the World*)

Part 3: *Das Ende eines Wintermärchens und der Endsieg des Fortschritts* (*The End of a Winter's Tale and the Final Victory of Progress*)

Part 4: *Wir Kinder der Hölle erinnern uns an das Zeitalter des Grals* (*We Children of Hell Recall the Age of the Grail*)

Berghahn and Hermand (2005) as prominent examples.

In order, the parts deal with (1) Hitler's cult of personality, (2) the cultural heritage of pre-Nazi Germany, (3) the Holocaust from Himmler's perspective and (4) a bizarre satirical finale incorporating the notion of post-war Nazis cashing in on Nazi tourism. It could be argued that he foresaw the onset of so-called dark tourism in part four, and the evolution of the concentration camp sites as tourist attractions. Elsaesser states that while '[t]he representations may be papier-mâché, grotesque and historic, […] Hitler, the historical figure, is introduced in language that paraphrases mythologies and biblical premonitions' (2012: 108). Elsaesser also states that there are 'echoes from Friedrich Hölderlin and Arthur Schopenhauer, Oswald Spengler, and [notably] Richard Wagner' (2012: 74). *Hitler,* as well as the other films of Syberberg, 'are products of the culture of the Federal Republic of Germany, with its heavily subsidized opera and film industry' (Elsaesser 2012:108-9). Syberberg on one hand was determined to create films which were aesthetically unique, 'and yet he has chosen a medium of expression that is completely dependent on major funding and the major vehicle of mass culture in the West in the postwar years' (Schwarz 2006: 159). Syberberg drew on film's new status as a serious art form, equal to others such as music and literature.

This case study examines how pre-existing music from a problematic composer functions in film, and adapts the third research question to discuss music depicting perpetrators, rather than music depicting victims. The political background and reception of Richard Wagner is drawn upon when analysing the use of his music by Syberberg to depict a section of film based on the Holocaust, and we examine the troublesome past and present of the composer, as well as the varied use of his music in cinema. Compared with the other case studies, there is, out of necessity, more weight given to the theoretical discussion of the issues *surrounding* the use of music, given the complex nature of Wagner's underscoring of a Holocaust narrative.

Richard Wagner (1813-1883) was a German composer, director and conductor, and is widely regarded as one of the great German artists of the Romantic period. He is best known for his operas, which include *Der fliegende Holländer* (The Flying Dutchman, 1843), *Tannhäuser* (1845), and *Lohengrin* (1850). His later life saw the composition of his most prevalent music drama, *Der Ring des Nibelungen* (The Ring of the Nibelung (but often referred to as The Ring Cycle), 1876), a four-part production on an epic scale, and one which saw his most extensive use of the *leitmotif,* the technique of using a musical theme to represent a character, object or place. Wagner's political views and legacy are discussed on a similar scale to his music, with his notorious anti-Semitic essay *Das Judenthum in der*

Musik (Judaism in Music, 1850) and alleged anti-Semitic portrayals of Jewish characters in his works contributing to his tarnished posthumous reception.

The name of Wagner is often raised when examining music of the Third Reich, with Hitler's 'legendary adulation' of the composer being one topic of discussion, and the 'presumed prominence' of Wagner's music being another (Potter 2008: 235). The anti-Semitism of the composer combines with these two concepts to form a seemingly explicit link between Wagner and National Socialism. However, this connection is largely fabricated by national socialists and post-war commenters. In 1933, two weeks after Hitler had gained power, the fiftieth anniversary of Wagner's death was commemorated. Supporters of Wagner used this confluence of dates to promote the composer, link him to Hitler, and ignore any biographical or political details which did not conform to national socialist ideals (Potter 2008: 235-6). The linking of Wagner and Hitler have drawn on nationalism, anti-Semitism, and an ideal of racial purity, but also on Hitler's attraction to Wagnerian heroes (Potter 2008: 236).
His reception has often been guided by this history and these forced connections, and monographs and articles have arisen which reinforce this. Such titles as *Richard Wagner: Wie antisemitisch darf ein Künstler sein?* (Richard Wagner: How Anti-Semitic May an Artist Be?) and *Did Richard Wagner Incite Adolf Hitler to Commit the Holocaust?* have done little to remove Wagner's legacy from these associations (Zelinsky 1978; Nicholson 2007). Joachim Köhler's *Wagner's Hitler: The Prophet and the Disciple* also explores Hitler's role in fulfilling Wagner's prophecies, and it argues that Wagner was the reason for Hitler's anti-Semitism and ultimately the Holocaust (Köhler 2001; Potter 2008: 237). Despite all of this, Potter is correct in stating that 'there is no clear evidence that Hitler's familiarity with Wagner extended beyond an enthusiasm for the music' (2008: 237).

The links to Wagner in the film *Hitler* are explicit, although sometimes stated in a subtler fashion than the often overbearing, saturating underscore. For example, the title of part I of the film: *From the World Ash-Tree to the Goethe-Oak of Buchenwald*, links Wagner's *Die Walküre* to the Weimar of Goethe (Hillman 2005: 76-77). For the sake of this thesis' focus, however, we concentrate on just one scene from the opening to Part Three: *Das Ende eines Wintermärchens,* which discusses the Holocaust. The choice of Wagner as the dominant composer in this segment of film is one which evokes controversy and encourages either staunch defence or criticism when linked with the Nazi period. Syberberg would go on to further explore the composer by producing a filmic version of his opera *Parsifal* in 1982.[22]

[22] See Syberberg (1982) and Olsen (2005) for the director's interpretation of *Parsifal*.

In both *Hitler* and *Parsifal,* he treated 'irrationalism, music, and Romanticism as the core of German identity and intellect' (Brockmann 1996: 48). However, unlike *Parsifal*, which used Wagner's music exclusively, Wagner is by no means the only composer to be used by Syberberg in his epic *Hitler* film, with other well-known figures used including Ludwig van Beethoven and Gustav Mahler. Only one of the Oberhausen signatories, Alexander Kluge, used classical German composers in his films as prominently as Syberberg, although some 1970s and 1980s German cinema utilised the *Deutschlandlied* or Beethoven's Ninth Symphony in their scores (Hillman 2005: 36). Music was beginning to emerge from its cultural compromise under which it found itself during the National Socialist area, and was beginning to experience more usage in 1970s West German cinema. Certain directors, such as Werner Herzog, who enjoyed the use of Romantic aspects in their films such as nationalism, an adoration of landscape, and a fantastical aesthetic, largely avoided Richard Wagner as composer for the film score (Hillman 2005: 36,74). Wagner was simply too problematic, and loaded with too many National Socialist associations to be comfortably, competently and appropriately used extensively in New German Cinema. While Wagner was largely avoided by certain directors, he was not completely absent from the scores of this time period. Hillman highlights that while directors utilised Beethoven, Mahler, or occasionally Wagner on the soundtrack of New German Cinema in the 1970s and early 1980s, all it did was 'complicate cultural validation by inevitably evoking cultural politics' (2003: 329).[23] Hillman states that this complication was only brought on by the Nazis, however, and that Wagner had not been the preserve of the Right, but rather '[u]nder the Nazis, he became the object of monolithic interpretation, and it was this, alongside other facts of the music reception, that West German directors drew on in their 1970s films exploring post-war identity' (Hillman 2005: 27-28). It is reasonable to suggest that in this period of West German filmmaking, the German greats would be more suited in films which engage with the past in some form, even if that was approaching the difficulty of German post-war identity. Films set in contemporary West Germany would have been culturally confusing if underscored by Beethoven or Wagner, for example. In other words, composers which were still being reclaimed from National Socialist associations would not have suited films set in contemporary West Germany, because links between the two periods might have occurred, causing contradictions in meaning and reception. To expand on this, it can be argued that West Germany was still finding its identity in the postwar, Cold War era, and

[23] Examples of these composers being utilised are *Der Ehe der Maria Braun* (1979) and *Die Patriotin* (1979), which both use Beethoven's 9th Symphony. See Flinn (2000: 13) for further discussions on the use of Beethoven in German cinema. For further discussion of Wagner's use in German cinema of this time, see Hillman's chapter in Joe and Gilman (2010: 252-272).

caught between the earlier rhetoric of a wish for historical continuity from the pre-National Socialist era, and the growing intention to engage with the Nazi past. Composers such as Beethoven, who it must be noted was revered in East Germany, could be categorised in both the pre-Nazi Classical and Romantic period in chronological terms, but also in the Nazi era through the appropriation of their works. It is therefore understandable that West German filmmakers may wish to consider carefully the use of a composer who had links to their Nazi past, but also present adversaries across the border.

Returning to the focus of this case study, where the emphasis is purely on one scene involving discussion of the Holocaust, it is curious that this particular scene is underscored solely by Wagner. For this intriguing reason, Wagner is the solitary composer analysed in this case study. Richard Wagner, who, it should be noted, died six years before Adolf Hitler was born, is one of the most discussed German composers in general music scholarship, but particularly so when examining links between Nazism and classical music. His infamous anti-Semitic rant against Judaism in *Das Judenthum in der Musik* (1850) has had a profound effect on his reception ever since. While there are some significant elements of Wagner's philosophical thinking that could link him in some manner to the events of 1933-45, it is often a lazy presumption that is made without justification. Wagner's reputation as a person is further tarnished by aforementioned provocatively titled publications, which received criticism for its speculative subject material and style, not to mention antagonistic titles which confrontationally ask leading questions which are overtly detrimental to the composer's legacy and reputation. As these discussions, associations and relationships between Wagner and Hitler cannot be avoided, the following film score analysis raises some of these problematic notions in an attempt to comprehend why Syberberg utilised Wagner's music in what is certainly the most sensitive and delicate section of his film in terms of subject material.

Beginning with a cultural approach, the film as a whole 'is an idiosyncratic attempt to approach twentieth-century German history and cultural history via their common link in nineteenth-century Romantic nationalism' (Gilman and Joe 2010: 254). In that light, Wagner's music is a perfect fit for Syberberg's film. Wagner was a nineteenth-century Romantic composer, therefore his music consequently forms a logical and predictable soundscape for a film which is contains some aspects of Romantic aesthetics, simultaneously drawing on German cultural legacy. The nationalistic component of the Romantic period was also strongly linked to the drive towards a unified German state in the nineteenth century, leading to the climactic 1848 revolutions. The Nazis drew upon this Romantic vision of a unified nation in much of their nationalistic propaganda. One of the

many other characteristics of Romanticism as an artistic movement, originating in eighteenth-century proto-romanticism, is the attempt to express the ineffable, incorporating the *Sturm und Drang* (Storm and Stress) movement and concepts such as inconceivable loss, tragedy and heartache. The expression of the ineffable can be linked to *Hitler,* with Syberberg's use of nineteenth-century music linking music to the ineffable Holocaust. The relationships between the music and the film are complex, and with numerous underlying issues preventing a simple explanation.

The Nazis' fondness for Wagner helps to contextualise the case study in this chapter, and explain some of the complex relationships found in the film and beyond. Adolf Hitler very rarely mentioned the composer's music in public spheres or written word, but apparently saw the composer as a German hero and visionary with regard to his anti-Semitic views, and a purveyor of epic German myths. Hitler 'considered Wagner to be his only forerunner', but the composer's anti-Semitism alone was not the reason for Hitler's adoration, with the attachment to Wagner much deeper (Miskolczy 2003: 26). The *entire* soundtrack uses music to contextualize the past, with Wagner placed alongside other composers from the Germanic speaking canon, such as Mozart, Haydn, Beethoven, Liszt and Mahler (Gilman and Joe 2010: 254). Wagner's role in the film is reinforced through one of the most recognized scenes, which shows Hitler in a Roman toga rising up out of Wagner's tomb, accompanied by the *Rienzi* overture (Carnegy 2006: 379). Syberberg uses this visual to suggest that Hitler and Wagner are intrinsically linked in life and death, a claim which further clouds Wagner's post-war reputation. Wagner and his music is dominant in the film as a whole, and the 'saturation of the film's soundtrack and its length suggest a dramatic kinship with the composer' from Syberberg (Gilman and Joe 2010: 254). The director 'confronts stereotypes of Wagner's kinship with Nazi excess, mythological obscurity, and irrationality' (Hillman 2005: 74). This confronting of stereotypes removes Wagner from the clichéd images of his music being used in Nazi Party rallies, but also from concrete associations made in Nazi cinema. For example, in *Stukas* (1941: dir. Karl Ritter), a demotivated, depressed pilot is seen being miraculously 'cured' by watching a performance of *Götterdämmerung* in Bayreuth, and in Leni Riefenstahl's *Triumph des Willens* (*Triumph of the Will* 1935), Wagner's music accompanies Hitler's arrival in Nuremberg. The length and complexity of Syberberg's work is consciously Wagnerian, which promotes an almost paradoxical relationship. In *Hitler,* Syberberg created his own filmic version of Wagner's *Gesamtkunstwerk,* incorporating elements of cinema, theatre and music. To summarise the current argument concisely, we may state that this is a Wagnerian film about Hitler, which confronts stereotypes about Wagner's relationship with Hitler, while underscoring Hitler with Wagner's music. This simplistic approach offers a broad overview of the complexities of the

film, but the film does not lend itself to simple analysis.

Syberberg avoids a pitfall which many directors have fallen into in the past when appropriating Wagner's music for film. His broader use of Wagner, while avoiding the prevailing Hollywood Wagner of 'The Ride of the Valkyries' or the *Lohengrin* 'Wedding March', reflects the more complex narrative than some of the films which contain such clichéd uses of Wagner's more popular cues (Hillman 2005: 74). Prominent examples of such films range from cartoon parodies of his operas such as *What's Opera, Doc?* (1957: dir. Chuck Jones) to the famous helicopter scene from *Apocalypse Now* (1979: dir. Francis Coppola). On the other hand, Wagner's music had already been the subject of notorious underscoring, with the use of the Ride of the Valkyries in *The Birth of a Nation* (1915: dir. D.W. Griffith) or the *Lohengrin* prelude in *The Great Dictator* (1940: dir. Charles Chaplin) cited as prominent examples, with these films often implying fascism, racism, menace, or simple, loathsome *Deutschtum* (Germanness) (Abbate 2005: 598). Even in films such as *Apocalypse Now,* where the link to Wagner's personal views may be less explicit, the aura of the composer's reputation may precede him to even the least musically-informed of audiences, due to the music's juxtaposition with on-screen aggression and imperialism. It is clear that Syberberg's use of Wagner was somewhere between these two extremes of light-hearted film accompaniment on one hand, and challenging negative connotations on the other, with the score intended to hold more semantic significance. The underscoring of Syberberg's film with Wagner's music is more than a simple juxtaposition of Romanticism and neo-Romantic film aesthetics, or another joining of Wagner and Hitler. It can be argued that Syberberg's Wagner is closer to challenging negative connotations than it is satire or light-heartedness, as the dark subject material at this moment does not lend itself easily to satire, certainly not from a German director at this stage in history. Syberberg's aesthetic borders on the bizarre, but there is a serious, sincere undertone to his works, despite the comedic (yet sinister) puppet characters which sometimes appear, ruling out satire or parody where Wagner is concerned.

It is worth mentioning briefly the noteworthy use of Wagner's music in Charlie Chaplin's famous wartime film *The Great Dictator*. While this was an American release, and the music used was from *Lohengrin* rather than *Der Ring des Nibelungen,* the context of a wartime usage of Wagner as film music, combined with the Hitler-Nazi-Wagner relationship, makes it an appropriate prologue to the Syberberg case study. Many of the observations which are made with regard to the use of Wagner in *Hitler, ein Film aus Deutschland* can be applied to *The Great Dictator*. The two films, while appearing thirty-four years apart and in very different circumstances, share much in terms of their use of film music. The key scene in

The Great Dictator (Fig. 36) sees Wagner's *Lohengrin* prelude to Act I accompanying Charlie Chaplin's Adenoid Hynkel; an unsubtle representation of Adolf Hitler. Lawrence Kramer explains the two instances where Wagner and 'Hitler' are so closely linked in this film (2001: 191). Wagner's music, explains Kramer, would be familiar to an audience because of his frequent use in Hollywood film (2001: 191). It was also used to engage with Wagner's legacy:

> Chaplin is obviously engaging with Wagner's music and its legacy on intimate and critical terms; he is tinkering with the mechanism of citation to notify Wagner's ghost that this music has been turned against the Hynkel-like values it was meant to serve and, better yet, that Chaplin will retrospectively have prevented Wagner from perverting his own music to serve those values, which the music itself innately opposes.
>
> (Kramer 2001: 191)

Fig. 36: Hynkel and the globe

As Kramer suggests, the use of *Lohengrin* in a satirical film about Nazism was turning Wagner's music on itself, and removing it from any serious associations with Nazism, at least temporarily. Whether this one parodied use of Wagner's music was enough to balance the appropriation of his music in *Hitler* decades later is open to debate, but it highlights that Wagner's work can be used in a variety of ways, ranging from sincerity to parody or satire. It can be argued that a parody of Wagner through a satirical or mocking use of his music is as harmful as an appropriation in terms of the composer's legacy and posthumous

reputation. It is possible that Wagner's use in cinema will always be hindered by unseen connotations, due to the composer's difficult legacy and his appropriation by the Nazis. *The Great Dictator* was also briefly referenced in chapter four, and therefore has links to more than one of the case studies in this thesis.

Richard Wagner's music, when appropriated as film music, suggests an element of unfulfilled potential, as many believed that he himself would have been one of the great film composers had he lived just half a century later. American director and screenwriter Harmony Korine stated that '"If Wagner lived today, he would probably work with film instead of music. He already knew back then that the Great Art Form would include a sort of fourth dimension; it was really film he was talking about."' (Bergen 2007). Unfortunately, it is generally agreed that Wagner has been ill-served by cinema over the years, with large sections of his music heard in many movies, particularly the 'over(mis)used "The Ride of the Valkyries"' (Bergen 2007). It is therefore clear that Wagner is no stranger to being appropriated in film, but in *Hitler,* the associations are much deeper and more challenging. The table which follows shows the musical cues in Part Three of *Hitler, ein Film aus Deutschland*.

Fig. 37: Musical Cues in Part Three of *Hitler, ein Film aus Deutschland*

Key: C (credits), D (diegetic), ND (non-diegetic), E (music enters), e (music exits)

Cue #	Use	Timing	Key	Music	Narrative
#1	ND	E 00:02:30 e 00:02:46	Em	Fate motif from *Der Ring des Nibelungen*	"Whoever continues to follow Hitler from fear, dependency or blind obedience is a coward, helping to drive Germany to national catastrophe".
#2	C ND	E 00:02:39 e 00:03:32	Am	Siegfried funeral march	Title: "Das Ende Eines Wintermärchens, und vom Endsieg des Fortschritts" (The End of a Winter Tale, and the Final Victory of Progress". Himmler getting massage, talking about the "devil, witches and renegades" of our time (Jews).
#3	ND	E 00:04:30 e 00:08:58	Am	Siegfried funeral march	Himmler massaged while his Posen speech is in the narration.
#4	ND	E 00:24:48	Ab	French national anthem (radio	Himmler continues to be massaged, while the

	D?	e 00:25:39		broadcast). Unclear whether diegetic or not.	masseuse asks him if he's worried that his deeds will catch up with him one day.
#5	ND D?	E 00:26:34 e 00:27:18	Bb	Eerie repeat of French national anthem on the radio, but distorted.	Himmler discusses the structure and hierarchy of the Nazi government with his masseuse.
#6	ND D	E 00:35:54 e 00:36:00	Ab	French national anthem as radio broadcast	"The joyful faces of the Parisians, and especially the Resistance men"
#7	ND	E 00:53:30 e 00:53:44	Ab	Undistinguishable march finale.	Cabin in the Swiss or Austrian Alps.
#8	D	E 00:55:21 e 00:55:50	G	"We are from the Lichten Vale" – folk song sung diegetically.	Fritz Ellerkamp stood outside ruins of Hitler's Obersalzburg, singing, in the 'modern day' of the 1960s?
#9	ND	E 00:56:32 e 00:58:41	F#	Record/radio: Aida, "La Fatal Pietra. O Terra Adio"	Fritz Ellerkamp walks through the Obersalzburg tunnel accompanied by Hitler Munich speech regarding religion.
#10	ND D	E 01:03:22 e 01:04:45	Am	Siegfried funeral march. Joined by song: "I like the woods, and my heart soars anew"	Ellerkamp walking around Eagles Nest, describing Hitler's bedroom and the furniture. Tells how Hitler used to enjoy watching the stars at night.
#11	ND	E 01:04:52 e 01:06:21	F#	Aida: "O Terra Adio"	Ellerkamp sets his lunch out on a table in the woods. "He always played the same records. Hitler's preferences were Wagner, Bruckner, Beethoven, Strauss, some songs by Hugo Wolf, Verdi and then only operettas. He had the habit of whistling tunes, even singing them. Eva once pointed out he was singing out of tune. Hitler said "I'm not out of tune, the composer made a mistake there"
#12	D	E 01:15:29 e 01:16:26	Bb	Deutschland, Deutschland, Uber Alles, sung by Ellerkamp.	Ellerkamp telling how Hitler used to sit under the Christmas tree, singing the anthem. Ellerkamp cries at the end of the anthem.

#13	ND	E 01:29:09 e 01:32:10	Am	Siegfried funeral march.	Hitler puppet: "As long was Wagner's music is played, I'll be remembered. Burned for eternity into the history of Wagner's music. Source of our, of my strength"
#14	C ND	E 01:32:22 e 01:32:45	Bb	Mozart Piano Concerto 20 - Movement II Romance	Closing credits of Part Three.

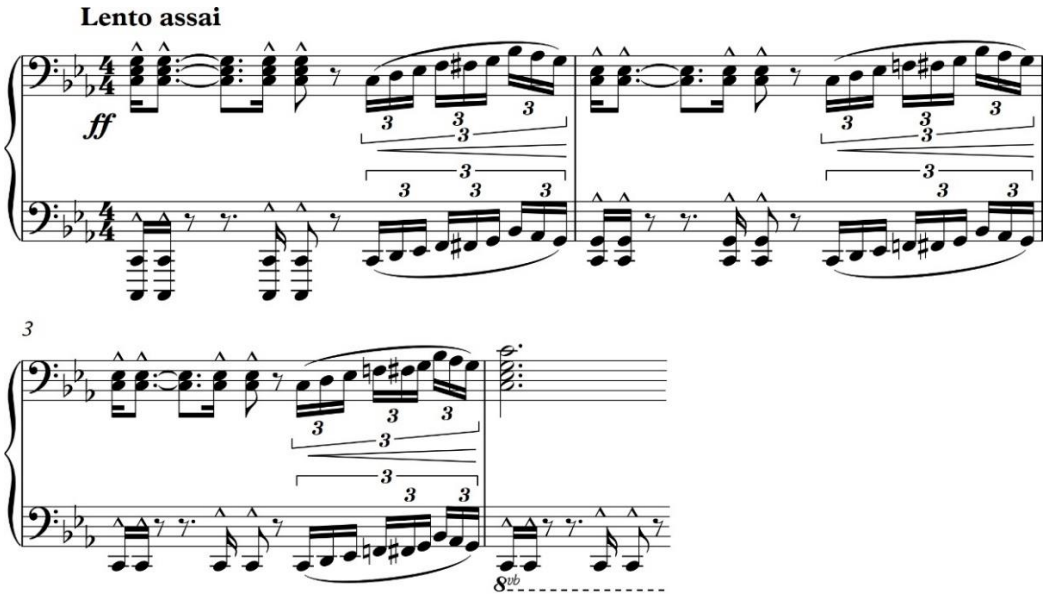
Despite Wagner's music accompanying several significant shots of Hitler in the other segments of the lengthy film, Hitler himself only appears for short sections of the Part Three of the film. Rather, it is Heinrich Himmler, *Reichsführer* of the SS, who plays the key on-screen role. The scene, and indeed Part Three of the film as a whole, begins with Himmler receiving a massage from his masseur, while a non-diegetic narration attempts to justify the Holocaust (cue #3). As the camera zooms in on Himmler's back as he is tenderly massaged, it is an extract from Himmler's Posen (Poznań) speech of 4th October 1943 which dominates the soundscape (Fig. 38). Aspects of this speech focussed on the extermination of the Jewish people, in a rare example of public acknowledgement that the Holocaust was occurring. An extract from the speech highlights this explicit admission of the genocide:

> I am now referring to the evacuation of the Jews, the extermination of the Jewish people. It's one of those things that is easily said: 'The Jewish people are being exterminated', says every party member, 'this is very obvious, it's in our program, elimination of the Jews, extermination, we're doing it, hah, a small matter.' And then they turn up, the upstanding 80 million Germans, and each one has his decent Jew. They say the others are all swines, but this particular one is a splendid Jew. But none has observed it, endured it. Most of you here know what it means when 100 corpses lie next to each other, when there are 500 or when there are 1,000. To have endured this and at the same time to have remained a decent person – with exceptions due to human weaknesses – has made us tough, and is a glorious chapter that has not and will not be spoken of.
>
> (IMT 1989: 145)

Fig. 38: Himmler and his masseur

His speech of two days later follows immediately on, in which Himmler discusses the killing of women and children as a necessary evil. This is heard in perfect synchronicity with Siegfried's funeral march from Wagner's *Götterdämmerung*, the fourth and final part of his epic *Der Ring des Nibelungen* (Fig. 39). At this stage, it is worth highlighting that extracts of music from 'The Ring' are 'the most often-cited Wagnerian work in Hollywood film music', according to Abbate (2005: 599).[24]

Fig. 39: Siegfried's funeral march from Wagner's Götterdämmerung



[24] *Lohengrin,* incidentally, is next, and that is excluding the famous and ubiquitous wedding march. The significance of the latter is highlighted in the *Great Dictator* epilogue at the end of this chapter.

It is equally symbolic, problematic, and fascinating to hear Himmler's advocating of the mass murder of women and children accompanied by some of Wagner's finest, most emotive music. While the funeral march may have a certain degree of literal relevance, with the focus on death, it is reinforcing existing connotations to have this particular composer in direct correlation with discussion of one of the Holocaust's darkest aspects. The fascism and anti-Semitic elements of the composer's character are being foregrounded above the beauty of his music at this point. Syberberg may be misusing Wagner in many Wagnerian supporters' eyes, but he is exploring and adapting the pre-existing stigma surrounding the composer to strengthen this particular scene. It is difficult to decipher which of the categories of film music functions are simultaneously applicable to this scene; mood music, character music, and contextual music. The mood is funereal, aligning with the original context of the music, and the context of Wagner linked to National Socialism is historically frequent and straightforward.

Robert Donington provides an impassioned description of the music in its original intended place, accompanying a stage production, and it is worth referring to here in order to highlight the overriding impact which this particular passage of Wagner's epic productions can have. Donington describes it as a great funeral march which combines pride and grief, with themes that recall the 'hero's high ancestry and bright glory' (1963: 255). The juxtaposition of contrasting terminologies such as glory, hero, pride and grief add an interesting perspective when examining its use in this specific filmic context. It is just one example of the conundrum surrounding the notion whether man and music can or cannot be separated. The music and the personality are in constant battle with one another to be the dominant force in the scene. On the surface we have a filmic engagement with the Holocaust accompanied by some of Wagner's most emotionally affecting music, but as soon as the composer's name Wagner is foregrounded in the mind, the beauty may, in certain audience members familiar with his clouded past, subconsciously shift to darker thoughts and associations of his indirect link to Nazism. We can offer two claims about the function of music here. Firstly, we might claim that the use of the Funeral March here could signify Himmler casting himself as a tragic hero. His extermination of the Jews could be seen as a thankless task, with the music aligning Siegfried with Himmler as a hero doomed to die for his acts. Alternatively, there is an argument that the Funeral March is mourning the culture which produced National Socialism and the Holocaust. Each of these interpretations is equally feasible, but the latter is arguably more likely. The funeral march resonates tragedy and loss, and its use to accompany Himmler's almost banal discussion of the extermination of Jews suggests that Syberberg might be commenting on the tragic circumstances which led to the Holocaust being possible in the first place. A future empirical study into this scene would be of great

interest to ascertain audience perceptions of this particular audio-visual juxtaposition. It is difficult to ascertain which of the elements of narrative, visual, or music is the most dominant, as in any scene, and it would be of interest to analyse how this is different among a range of participants. Also worth highlighting is the fact that the Funeral March is heard again during the seven hours of *Hitler*, and not just in the Holocaust segment. In one prominent scene, the music is heard as the Hitler puppet says: "So long as Wagner's music is played, I will not be forgotten."

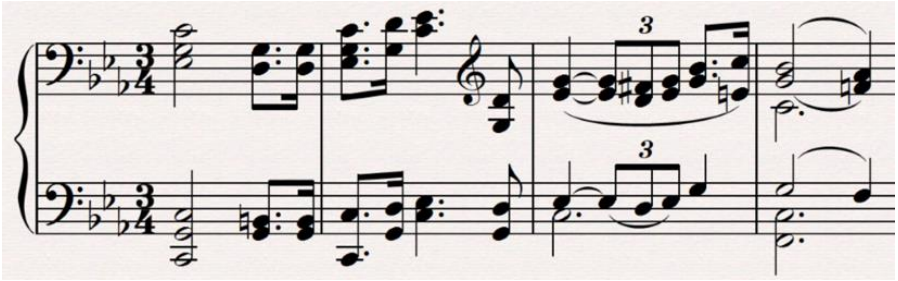
As the Himmler scene continues, we hear the *Wälsung leitmotif* from Wagner's *Der Ring des Nibelungen* as it appears in Siegfried's funeral march (Fig. 40).

Fig. 40: The Wälsung leitmotif appearance

It is noteworthy here that the narration, that of Himmler's speech continuing on the theme of the Holocaust, discusses the notion of a 'subhuman'. The fact that the *Wälsung* were a race or tribe of people who were eventually wiped out following Siegfried's death, appears to be an example of a prudent choice of music on Syberberg's part. Wagner's *Wälsung leitmotif* (Fig. 41), as used in *Hitler*, could be argued with some degree of confidence to be a direct representation of the Jewish race, which is an indirect example of character music (C3). An indirect use of music as characterization is as valid as an explicit *leitmotif,* as the association is still present, albeit subliminally. The character does not necessarily have to be on-screen, nor even in the same time period, in order to be musically represented with a theme or motif.

Pre-existing music is always subject to a change of context when applied as film underscore. Hillman states that when 'art music is employed in film, it is not only any earlier narrative role that is carried across to the new context' (2005: 5). As an example, he cites 'an opera plot whose story mirrors the present one – but also acquired cultural overtones' (Hillman 2005: 5). A similar situation was occurring with much of Wagner's music in *Hitler* and beyond, having commenced much earlier than this in the Chaplin film for example. The use of the *Wälsung* motif in *Hitler* is a prominent example of a cross-contextual application of music. Hillman reinforces the point above by highlighting that '[a]n excerpt from pre-existing music, on the other hand, forms an arc which at the dramatic level relates to two different hermeneutics circles – the original musical work and the new film score' (2005: 9). It could be argued that there is a third cross-contextual application, where the original context, new context but also *combined* contexts all played a significant role in how the music may be perceived as *film* music. Some music loses much of its original context when historical events result in certain negative connotations being attached to it. For example, when the original scoring of Haydn's *Emperor Quartet* is performed by string quartet, the melody 'cannot fail to evoke what is primarily represented at a particular stage of history, namely "Deutschland, Deutschland Über Alles"' (Hillman 2005: 9). Hillman also explains, on the contrary and for the sake of balance, how original film music is not subject to this complex contextual argument by claiming '[o]riginally composed film music is branded by the demands of the dramatic design of the film' (2005:9). Classical music, though, when used in film, will always retain some of the narrative of the film following the release of the production. To name but a few examples, Richard Strauss' *Also Sprach Zarathustra* will be known to a larger segment of the population as part of the soundtrack to *2001: A Space Odyssey* (1968: dir. Stanley Kubrick). Furthermore, the use of Beethoven's 9th Symphony in *A Clockwork Orange* (1971: dir. Stanley Kubrick) also ensured that the German's most well-known work gained an extra-musical appropriation in a disturbing film. Returning to Wagner, the use of his *Ride of the Valkyries* is most recognisable in *Apocalypse Now* (1979), where it accompanies a famous helicopter attack scene.

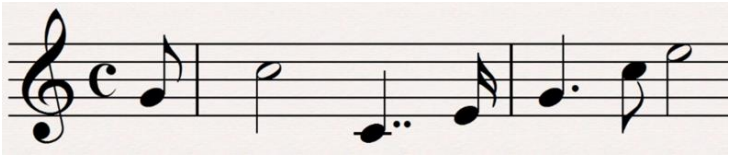
Fig. 41: The Wälsung leitmotif



In *Hitler,* the funeral march continues, and Himmler continues to be massaged, while the narration turns to a passage from the SS propaganda pamphlet *Der Untermensch* (The Subhuman, 1942). The full narration, slightly differing in *Hitler* from some non-filmic English translations, is heard thus, with the moment Wagner's sword motif (see Fig. 42) enters marked in the text:

> Out of it came tools, houses. Men became sociable. Families were created. A people. A state. Thus man became good and great, so he could rise far above all living creatures…But also this subhuman lived. He hated the work of the other. Raged against it. Secretly like a thief, publicly like a blasphemer and murderer. He joined creatures like him. The beast calling the beast. The subhuman never guarded the peace. Never rested, because he needed the half shadows [SWORD MOTIF], the chaos; avoiding the light of cultural progress. To preserve himself, he needed the swamp hell, but not the sun. And that underworld found its leader. The wandering Jew.
>
> (*Hitler,* Teil. 3, 1977)

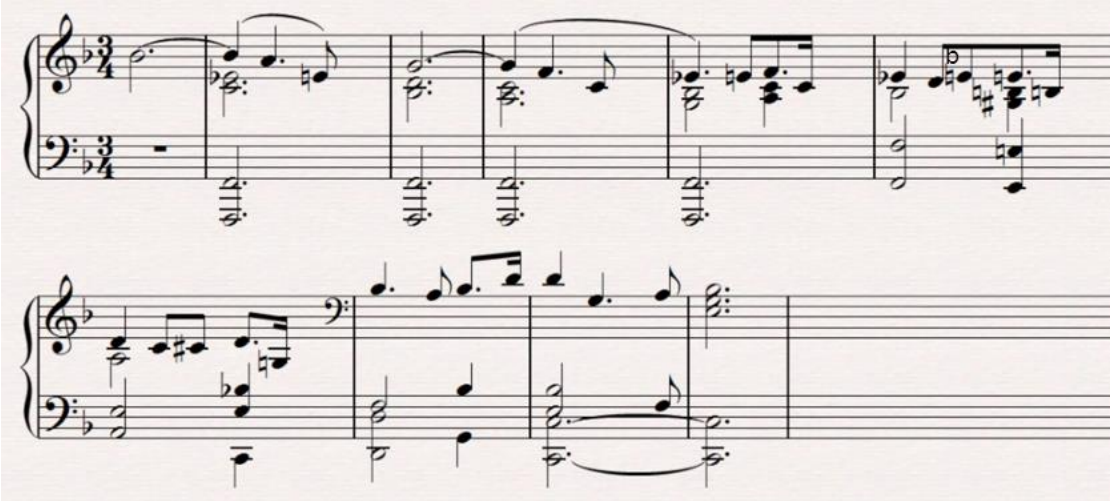
Fig. 42: The sword leitmotif from Wagner's Der Ring des Nibelungen



In Wagner's Ring cycle, the sword *Nothung* is represented by the motif. This sword is used by Siegfried, in *Siegfried*, to unknowingly destroy his grandfather Wotan's staff, perceiving him to be a wanderer in the wild. The sword represents power, but also destruction, and these terms resonates strongly with the Nazis and the Holocaust. The juxtaposition and connection is strong between the "wandering Jew" in the narration, and Wotan the Wanderer's staff being broken in the musical cue used to underscore it. The use of a C major arpeggio in direct conjunction with the words "half shadows" might also suggest irony, with the film suggesting that it was German culture itself that had been dragged into the shadows, including Wagner's music. The musical synchronicity here is quite remarkable. In addition to the appearance of the *Wälsung leitmotif* representing the audial discussion of the extermination of Jews, two other Wagnerian *leitmotifs* found in the Ring cycle and funeral march are also heard underneath the excerpt from *Der Untermensch.* Without missing a literal and metaphorical beat, the funeral march continues unabated from the aforementioned *Wälsung* motif onto a variation on the love motif (Fig. 43). What is especially noteworthy is that the love motif underscores the extract of narration concerned specifically with the emergence of human society and families. For a brief moment, the vile SS pamphlet

shows a false glimpse of humanity, and this is reflected fleetingly in the musical accompaniment.

Fig. 43: The love leitmotif from Wagner's Der Ring des Nibelungen



As quickly as the love motif had begun, it ends. The moment and the musical texture in the Siegfried funeral march become more complex, and builds up through *crescendo* to a triumphant rendition of the sword motif from the Ring cycle. This also shows a great degree of synchronicity with the topic of the narration and fulfils the role of musical characterisation, with the aggressive yet exultant major chord brass motif accompanying the first mentions of the 'beast' that is the 'wandering Jew' (C2). There are two chief areas to examine in the Syberberg-Wagner relationship: Wagner's music as *film* music has been discussed, but there must also be serious consideration given to Wagner's relationship with not only Hitler (which is well-discussed elsewhere in academia), but also with the Holocaust itself as a form of contextualizing Syberberg's choices.

While we have discussed the potentially damaging effect his film had on Wagner's reputation, the director may have intended something far different when considering the score for the film. It is possible that Syberberg was using Wagner's anti-Semitic views, and subsequent appropriation by the Nazis, as the key reasoning behind the composer underscoring parts of his film. The music of Wagner is both reinforcing the Nazi appropriation and acting as a ridiculing parody or perversion, being both self-referential to the Romantic period of the nineteenth century, but also negatively or ironically commenting on the pomposity of the neo-Romantic nationalism of National Socialism. The case can be made that Syberberg was engaging in his own *Vergangenheitsbewältigung* through his film by asserting that Germany had to accept the Nazis' use of Romanticism, but also that the film is self-referential in asserting that Wagner would have been an effective filmmaker if he

had lived a little later (Carnegy 2006: 380). Syberberg and Hitler are even suggested to be 'the composer's filmic heirs', although this link is considered tenuous (Carnegy 2006: 380). Regardless, in order for Syberberg to engage fully with the Nazis' use of certain elements of Romanticism, Wagner would be one of the most understandable choices of composer to appropriate. Controversially for those looking from the outside at Syberberg's production, it also links the director directly with Hitler and Wagner, although it is the case that the director is simply exploring the link between Wagner and Hitler through his filmic creation. Furthermore, Wagner's proto-cinematic aesthetic found in the larger music dramas known as *Gesamtkunstwerke* was referenced by Syberberg, and so the film became a kind of grotesque, post-war *Gesamtkunstwerk*. In other words, Syberberg created a Wagnerian piece of art. While Wagner did not have the benefit of composing for film, Syberberg has taken his ideals of a complete art work and adapted them into a twentieth-century audio-visual cinematic equivalent, ironically featuring the composer prominently. This was part of Syberberg's aim to introduce a new perspective on Wagner, and as Carnegy explains, he was 'far from being naïve as to imagine that the operas could be resurrected "on their own terms", and without regard to their cultural and political history' (2006: 376). Any piece of music of the Classical and Romantic eras, when used in film, will come 'weighted with cultural associations from a particular tradition' (Hillman 2005: 7).

Syberberg's personal plan of action was to confront the legacy of the National Socialist area, and develop a 'new interpretative strategy' for dealing with history (Carnegy 2006: 376). This new strategy was not new in terms of the Wagner-Holocaust relationship, as Syberberg's film did not encourage any form of catharsis or redemption for the composer's troubled musical links to the period. This facing up to Nazi legacy, through the form of cinematic *Vergangenheitsbewältigung*, included a lingering sense of guilt and contamination, and that the painful process of exorcism had to be confronted (Carnegy 2006: 376). Syberberg takes on Wagner as a metonym for the abuse of cultural traditions by the National Socialists, and the composer is the director's prominent object of focus as he mourns the destruction of German art in the National Socialist period (Hillman 2005: 68). Syberberg is using Wagner to comment on, and mourn, the Nazis' use of Wagner, further reinforcing the complex nature of the use of his music in *Hitler.* Effectively, Wagner is posthumously being used against himself to express the grief associated with the misuse and partial loss of German culture during National Socialism. The real focus of mourning is that Wagner's reputation as one of the finest and most revolutionary German composers of the Romantic period has been reduced to 'tawdry attributes of Nazism' (Hillman 2005: 68). In other words, Wagner's many positive contributions to the world of music and theatre has been permanently tarnished by National Socialist associations. The use of Wagner's music

to underscore National Socialism happened in reality, so Syberberg is simply reinforcing these appropriations. Suggesting that Syberberg is confronting the Wagner-Hitler-Holocaust debate head-on is an exaggeration. Rather, it is a reinforcement of Wagner's use by the Nazis, but in a contemporary, West German film. This did not move the debate forwards by a significant amount. Syberberg did not take Wagner's legacy and attempt to cleanse his reputation through a filmic catharsis or redemption. Instead, he simply used Wagner's music to form a politically-ambiguous underscore to scenes involving the Party by and with whom his reputation was tarnished.

We must once again return to the question of how much this has to do with the Holocaust. While mentions of terms such as the Nazi legacy may be rather generalized, the notion of a lingering sense of guilt suggests something more disturbing. When we reconsider the fact that the music of Wagner underscored the scenes in *Hitler* which explicitly discussed the Holocaust, it creates a solid link between Wagner and the genocide, through Syberberg's stated intention of coming up with a new interpretative strategy. Any use of music in any film opens such a new interpretative strategy, and as previously highlighted, the use of Wagner's music in *Hitler* does not offer any posthumous redemption for the composer, nor does it distance him significantly from associations with Hitler and the Nazi Party. It is difficult to suggest a more appropriate composer to underscore such scenes, however. It would be insensitive, but offer interesting analysis, if Jewish composers such as Mendelssohn were used to accompany scenes discussing the Holocaust. Wagner is irrefutably the most obvious choice, but by using the obvious choice, we may question whether Syberberg simply stagnated the same clichéd views of Wagner, when his film may have offered a missed chance to change this perception. Outside the discussion of appropriateness, it could be argued here that Wagner's music acts as character music (C3) not only for Himmler, but also for Wagner himself. Wagner is appropriated by Syberberg to represent Himmler and the genocide musically in this scene, which has a direct impact on how the audience might perceive both Wagner *and* Himmler. As Carnegy alluded to earlier in this chapter, the relationship between Wagner and the Holocaust is actually further confused by the inclusion of the music at this point in the film. It is initially difficult to comprehend how Wagner's music accompanying the Holocaust in Syberberg's film is in any way an exorcism, but rather a categorical condemnation of the composer and a robust signifier that he and the Holocaust were intrinsically linked.

Before proposing that Wagner and the Holocaust are strongly linked, it is worth examining the Hitler-Wagner relationship in Syberberg's film. In the other sections of the film, the links between Hitler and Wagner are forged very strongly indeed. The Hitler puppet claims at one

moment in the film: “I will not be forgotten. I’ve made sure of that. Branded forever in the history of Wagnerian music. The source of our, the source of my strength”. This unequivocally links the two together, at least in the seven hour context of Syberberg’s film. Even when Wagner’s name is not mentioned, nor is his face visible on screen, he often has an off-screen presence. For example, the film begins with a projection of King Ludwig II’s residence. Unlike the theoretical link between Hitler and Wagner, Ludwig was a historical figure with whom Wagner was explicitly associated. He was a patron and devoted supporter of Wagner, having been greatly inspired by his works, but also financially contributing to the completion of Wagner’s opera house in Bayreuth. Therefore, seeing Ludwig on screen might also implicitly suggest the presence of Wagner. Following on from this opening scene, Ludwig and Hitler can be seen in the background of the following shot, suggesting that this Wagner-Hitler relationship in the film briefly has a third individual, King Ludwig. However, it is the dichotomous relationship between Wagner and Hitler which keeps reappearing, including in the aforementioned scene where Hitler rises from Wagner’s grave.

While Wagner was not linked to the Holocaust as an historical event, the use of Wagner’s music to represent a scene loaded with challenging subtexts and suggestions results in the predominant complication of his reputation and standing in the music world. As purveyed above, the continued use of Wagner, including by Syberberg in *Hitler*, further complicates and prolongs his troubling posthumous reception. Likewise, the audience may simply accept the Syberberg film as an aesthetic experience, and may wish not to apply these political undertones to the composer or his music, if they recognize the music or are aware of the politics in the first place. The film could be approached, from the audience’s perspective, as a viewing of an opera. Hillman compares viewing *Hitler* to attending a Wagner opera, by likening the hidden pit orchestra of Bayreuth to the non-diegetic film music in Syberberg’s film (2005: 68). In both, the audience’s attention might be focussed on the visual, but Wagner’s music could potentially, subliminally, channel the audience’s emotions and perceptions of that visual.

Finally, when discussing Syberberg’s Wagner, we must consider any personal opinions he may have on the composer himself. Syberberg, in an interview, expressed a certain sadness about the reluctance and anxiety surrounding the German population with regard to performing or discussing Wagner, among other issues. The director lamented that the German population were afraid to sing their grandfathers’ songs, or to appreciate Wagner (Hillman 2005: 68). Syberberg was confronting ‘the baleful link between Hitler and the historical reception of the music of Wagner’, and it remains a debate which may endure long into the future, one suspects, whether Syberberg was successful (Hillman 2005: 68).

However, films such as Syberberg's *Hitler* certainly contribute to additional prolonged complexities rather than an absolving of Wagner's music and persona.

Questioning whether it was Wagner's political views were the predominant reason for Syberberg choosing the composer to underscore these scenes, or whether the appropriation by the Nazis was the driving factor, we can argue that it was both. Wagner is a highly complex figure, and his political views are usually inextricably linked with his appropriation by the Nazis, and his appropriation by the Nazis is conversely matched to his political views. To conclude the discussion of Syberberg's film on an anecdotal but rather revealing note, Jeremy Tambling stated that '[t]he original title was *Hitler in Us,* to which an indignant critic had reacted "Not in me!". Syberberg in turn pointed out that "if I had said 'the Wagner in him' he might have accepted it"' (1994: 122).

5.5 EMERGING ISSUES AND SUMMARY

This chapter opened with an examination of Holocaust reception in West Germany, including the significant *Historikerstreit*. It examined the history of West German cinema, and the oncoming of New German Cinema. The key investigation in *Aus einem deutschen Leben* was the impact of the lack of musical score for large parts of the film. It was argued that the lack of music was an effective tool in portraying a clinical, indifferent desk killer. In *Hitler, ein Film aus Deutschland,* the complicated reception and legacy of Richard Wagner was examined, and the scene involving Himmler, the masseuse, and the narration about the extermination of the Jews was the focus of analysis.

The two case studies in this chapter reflect how West Germany faced challenging problems with regard to filmic representations of the Holocaust, and this was equally true of their respective musical scores. *Aus einem deutschen Leben* provided an ultra-realist approach to representing a Holocaust perpetrator, while *Hitler, ein Film aus Deutschland,* through the abstract and disturbing aesthetic approach from Syberberg, never truly lets the audience know exactly what they should be feeling about the film. It forces them to engage in an active rather than passive viewing of the film, encouraging a Brechtian viewing where simple association and empathy is not usually desired or intended. The two case studies offered not only contrasting filmic approaches (ultra-realist versus abstract), but also offered vastly contrasting scores. *Aus einem deutschen Leben* used practically no music at all, and *Hitler, ein Film aus Deutschland* used the complex, large-scale orchestral sound world of Wagner to accompany the narrative.

It is unclear which of the scores was more successful in representing a Holocaust narrative, but this would be an unfair judgement to make, as the two films differ dramatically in their style and intent. They are both as successful as each other to varying degrees, as it can be

argued that they provoke an active audience engagement with the music or lack of it. In *Aus einem deutschen Leben,* the slow, calculated rise of Franz Lang from foot soldier to Auschwitz *Kommandant* resulted in an uncomfortable, slow-paced narrative unfolding before us. The lack of musical score seemed to accentuate and augment the film's running time, an aspect which has been criticised in some quarters as being over long, but assists in further reemphasising the realist aesthetic of Kotulla's film. However, the effectiveness of the musical silence was discussed, and the film's disturbing narrative arc is reliant on the alternating dialogue and silence which is frequently seen and heard. Given the desk killer approach to the Franz Lang's story in this film, the conscious choice to steer away from assisting the audience in forming an emotional response to the character was an effective one. The sterile, mechanical way in which Lang is promoted to *Kommandant* throughout the film yet gives very little away about his character or emotions, and this is only assisted by the lack of musical score, giving the audience the rawer emotional experience and immersion with the lead character. He is manufactured in many ways to be a closed book to the audience, with the possible exception of the piano intrusion towards the conclusion of the film, where a glimpse of humanity is hinted at but promptly quashed. The narrative's strength, as previously noted, results from the realist aesthetic. The combination of a lack of musical score, the intertitles, and the dulled aesthetic and discursive nature of the narrative creates an effective realist film which, while not becoming universally popular, results in a significant character study of a fictionalised Auschwitz figure. Even if music was present in Kotulla's realist film, it would be reduced to the least important factor of the audio-visual production. In a film where emotion is lacking to a large degree, the emotional cues are also absent. Hence, music is not utilised nor required in a film where an emotionally-driven narrative is not evident. As previously highlighted, the film may have been produced with a realist aesthetic in order to provoke debate and portray Lang in an almost uncomfortably normalised narrative. We may argue therefore that enjoyment and entertainment are notions which are not at the forefront of the film's intentions. It appears to be a prominent example of a film produced in the director's preferred vision, with little consideration paid to whether it would be universally popular as a form of entertainment. As highlighted in the introduction to this case study, the film's ultra-realist biographical style actually turned some audiences away, and the lack of music, leastways through the lens of Fischoff's observations, may have contributed to its lack of success. The silence, and the lack of music and cinematic escapism which musical underscores often promote, may contribute towards a higher intensity of emotions in an audience. The emotional experience may be one which is rawer, with the frills and distractions of some cinematic experiences stripped away.

The notion of only adding music if it is absolutely necessary is central to Kotulla's approach in *Aus einem deutschen Leben*. The realist style of the film lent itself to a rejection of cinematic exertions. A Hollywood Holocaust film such as *Schindler's List,* without its musical score by John Williams, would not be as effective a character study as Kotulla's vision of Lang's life. The visuals and cinematography are appropriate to certain styles of musical underscore. For example, Spielberg's emotionally epic narrative would arguably suit a rich orchestral underscore, and Kotulla's realist aesthetic invites very little music.

On the other hand, the swelling orchestral sounds of Wagner's *Der Ring des Nibelungen* enhanced Himmler's discussion of the genocide in part three of *Hitler, ein Film aus Deutschland*. The unsettling and complex relationship between Wagner, Hitler and the Holocaust was added to by Syberberg's film. The use of Wagner to represent not only the director's views, but also Hitler, Himmler and the Holocaust at various points, resulted in a highly complex appropriation of the composer, which could best be described as a secondary appropriation of Wagner and his music to a representation of the Nazis; a 1970s representation of the historical source of his original, questionable 1930s and 40s appropriation. As Guido Fackler claims, 'in Dachau, so-called national music such as from the German composer and anti-Semite Richard Wagner was played over loudspeakers' (2007: 6).

Why is the use of Wagner in Syberberg's film so noteworthy, given that there are countless examples of appropriation of classical music in films? It is the problematic narrative of *Hitler* which offers the most satisfactory answer to the conundrum. Because Syberberg provides us with a volatile combination of Hitler, Wagner and the Holocaust, the complexity of the relationships becomes immediately more historically-loaded, and the very reputation and future reception of the composer is called into question, even so long after his death. While there are continued uses of Wagner's music in film in order to provoke darker associations, the Chaplin film *The Great Dictator* showed that there are other possible uses, such as satire. The American Warner Bros. cartoons of the 1930s and 1940s are other examples of less challenging Wagner appearances in visual media. Abbate states that the tarnished reputation provoked by certain films 'exists side-by-side with absurdity and comedy with sarcastic misapplications of Wagnerian gravitas, all of which supply a deflationary corrective' (2005: 599). She continues with an example, claiming that '[i]n the final scene of *The Marx Brothers at the Circus* (1939), *Lohengrin*'s act 3 Prelude accompanies a bandstand drifting merrily out to sea in the final scene' (Abbate 2005: 599).

In conclusion to the troublesome Wagner conundrum, we may consider the words of Lawrence Kramer:

> The pinnacle of fame for a piece of music is often marked by its composer's attainment of anonymity: fame to a higher power, the social construction of the universal. How many couples who walk down the aisle to the wedding march from Wagner's *Lohengrin* have any idea who its composer was, or suspect that the marriage originally celebrated by this music was, let's say, less than successful?
>
> (Kramer 2001: 190)

Wagner's music is still commonly heard on television and in film, particularly the *Lohengrin* Wedding March and The Ride of the Valkyries. These two examples can protect Wagner from criticism and right-wing association, given their universal and global recognition. Or, Wagner is destined to ever be 'Hitler's favourite composer'; a label which seems all too keenly and frequently applied to him. Syberberg's film, when viewed at any particular time since its release, and despite it being just one example of Wagner being utilised as film music, continues to complicate the enduring legacy of Wagner as man and composer. Irrespective of all of these issues surrounding Wagner, his work remains revered in the twenty-first century, and while being one of the more controversial composers generally, any tarnishing of reputation does not appear to be terminal. Finally, it is acknowledged that other pieces of pre-existing music might have been analysed in *Hitler,* but the focus on Wagner was deemed to be significant enough in scope to be appropriate for an initial analysis of the film.

CHAPTER 6:
FILMS OF REUNIFIED GERMANY

This third and final chapter of case studies examines post-reunification Germany, and opens with a critical overview of Holocaust reception in Germany, followed by a study of German cinema since the fall of the Wall. The former encompasses challenges of combining East and West in terms of Holocaust remembrance rhetoric, and the normalisation of the Holocaust in society, and the latter focuses on the increasing transnationalism of cinema and increasing levels of melodramaticism in Holocaust narratives. These opening sections form the context for the final two case studies in the thesis, *Der Letzte Zug* and *Die Fälscher*. Concluding the chapter is a summary of the key outcomes of the analyses, as well as emerging issues.

The key aims of this chapter are to ascertain how the reunification of Germany influenced the reception of the Holocaust. The ever-changing political and cultural landscape of Europe provides a backdrop to the transnationalism of cinema, and these significant shifts in society bring about new challenges in representing difficult histories on screen.

6.1 THE HOLOCAUST IN REUNIFIED GERMANY

The challenges surrounding a newly reunified Germany and its reaction to the Holocaust differed from the preceding East and West German situations, but were no less difficult to overcome.

As the twentieth century edged towards its conclusion, the German attitude towards the Holocaust saw a new approach, or rather a new consideration; *how* should the Holocaust be memorialised? The age of questioning *whether* it should be memorialised were over, and the focus in the new Germany centred on confronting the past and representing it in some form. Central to this age of memorialisation, and a good case study of the complicated Holocaust debate in contemporary Germany, was the decision to build a Memorial to the Murdered Jews of Europe in Berlin, an almost two-decade process that was riddled with controversy, difficulty and sometimes apathy.[25] James E. Young , an American Jew and invited member of the committee who chose the winning design for the memorial, introduces Holocaust engagement in modern-day Germany. Young states that the memorial prompted a double-edged conundrum of deciding how Germany would mourn its victims, and how the

[25] Similar debates were held regarding the rebuilding of the Reichstag and Potsdamer Platz.

divided nation would reunite itself on 'the bedrock memory' of its crime (2002: 65). The question of how the nation would mourn its victims was a long, drawn out process which lasted for fully seventeen years. Indeed, at one meeting, a senator apparently whispered to Young: '[b]ad enough that we murdered the Jews of Europe, worse that we can't agree on how to commemorate them' (Young 2002: 69). There was also a concern regarding the role of the memorial in the post-reunification period, with a fear that it would be used as a closing door on the twentieth century, and enable Germans to move into the twenty-first century without the burden of the past on their consciences. The trepidation resulted from believing a 'finished monument would…finish memory itself' (Young 2002: 70).

When compared with the former East and West Germanies, where the debate raged on *whether* the Holocaust should be represented, the modern day issues focussed on a tangible fear that the memorial would be seen as the end of the process. The concern, as highlighted above, was that the Germans would think that a memorial would be sufficient evidence to draw a line under Holocaust memorialisation. Even in the extremely early stages of both the memorial planning process and of the reunified country itself, Wolfgang Benz suggested that the 'majority of Germans perceive the victims of the Holocaust only as being dead, a reflection of the subconscious desire to put an end to the National Socialist past tied to the need to cope with it.' (Benz 1994: 96). This draws attention to the questionable notion of a German collective guilt. This is a phenomenon which the Germans have 'never [been] officially accused of[…] but the defence mechanism against all the imaginary all-inclusive condemnation functions without hindrance' (Benz 1994: 99). Collective guilt is a term which should be approached with caution, as it cannot be the case that an entire nation bears guilt for the crimes of previous generations, yet the very term 'collective' suggests that it is a comprehensive, nationwide burden. Collective guilt is therefore a complex term which is not dwelt upon in this thesis, but the reader may consider Wolfssohn (1993), Branscombe and Doosje (2000), or Jaspers (2000) for detailed examinations of the concept. The possibility that the German government and nation might want to use the memorial to draw a line under the difficult past may be understandable. After years of struggling with *Vergangenheitsbewältigung* and the identity crisis of what it meant to be German (*Deutschsein),* some German citizens would wish to utilise this memorial as the concluding aspect of explicit Holocaust memorialisation, as a form of final catharsis. It could be argued, however, that it was never the intention to use the memorial as an endpoint to Holocaust memorialisation; as such a move would be regarded as unethical and problematic. However, concerns were articulated by Benz regarding an open-ended memorialisation process: '[b]ecause of pressure and guilt and suffering which outlasts all suppression, "preservation" is understood as an accusation, and "remembering" as a

declaration of forced self-accusation' (Benz 1994: 97).

The Germans were, and are, in a very demanding situation. On one hand, they may be entitled to claim that the war, and Holocaust, finished almost three-quarters of a century ago and therefore it is time to move on, but on the other hand, the claim to want to draw a line under the past invites criticism from outside of the nation's borders. The normalisation process, and an absorbing of National Socialist themes into a transnational cinema, has attempted to adequately deal with the ongoing memorialisation process. However, an international expectation upon the perpetrators of any genocide to continue to memorialise their victims will likely result in a continuing German engagement with the Holocaust for years to come.

The memorial was finally built after a seventeen-year struggle, and was inaugurated on 10th May 2005 (Fig. 44). It consists of 2,711 dark grey smooth concrete blocks, with a varied height of up to almost 16ft (5m). The debate regarding its design and function is ongoing.[26]

Fig. 44: Memorial to the Murdered Jews of Europe, Berlin

[26] For more detailed analyses of the debates surrounding the role of Holocaust memorials, see Young (1993 and 2002), Marcuse (2002), and Knischewski and Spittler (2005).

6.2 REUNIFIED GERMAN CINEMA

The fall of the Berlin Wall and reunification of Germany in 1989/90 gave rise to a 'complex and contradictory culture of remembrance, retrospection, and nostalgia', and brought into the question of what it means to be German, the meaning of Germanness, and how it applies to ethnicity and culture (Hake 2002: 190). The reunification also coincided with an 'unexpected revival of popular cinema' and a 'promotion of consumerism, materialism and fun' (Hake 2002: 191-92). The film industry had been in economic decline since the early 1980s, and so the new arrangements between public and private funding promoted the chance for a commercially viable German cinema (Hake 2002: 195-6). The 1990s saw a radical break from the 1960s and 1970s, and hedonism, fun, pleasure and entertainment saw a rise, as did 'unabashedly materialist and consumerist individualism' and a star-driven cinema preoccupied with glamour, fame, beauty and celebrities (Hake 2002: 199). The state, at this time, began to withdraw funding for film production, giving way to private interests, with the funding it still gives being prioritised for economic expediency over artistic quality (Hake 2002: 192-93). The 1990s culture of narcissism and hedonism also saw a renewed interest in nostalgia and retrospection, with the Third Reich and Cold War being dealt with more frequently (Hake 2002: 208). The nostalgic movements of *Ostalgie* and *Westalgie* saw young generations of directors born in East Germany sharing memories of socialism through viewing the GDR as *Heimat,* while the nostalgia for a 'prosperous, comfortable, and self-contained' West Germany during the Cold War formed the crux of *Westalgie* (Hake 2002: 209-10). The filmic contributions to both movements 'thrived on widespread frustration with the consequences of unification', which included perceived threats such as neo-liberalism, globalisation, and multiculturalism, and the retrospective look at East and West Germany were often dramatic, sentimental, comical or ironic (Hake 2002: 208-211). These perceived threats resonate more than ever at the time of writing, with the ongoing 2016 Syrian refugee crisis, and the mass influx of migrants to Germany. The nostalgic views of East and West Germany may be renewed and strengthened by issues in Germany today.

In terms of engagement with National Socialism, the problem up until this point was that it had been interpreted in two entirely different ways in the East and the West, which resulted in a highly ambiguous memory of the Third Reich (Berghahn 2006: 294). For some, it was more important than ever that the Holocaust and Nazism was critically approached, but others also 'anticipated that German reunification would result in a new era of forgetfulness and that a line would be drawn once and for all under the darkest chapter of German history' (Berghahn 2006: 294). It was actually the opposite that was true, with the transformation and integration after 1989 being a complex process on many levels, and the topics of

coming to terms with the past, the Cold War and the divided Germany being regular themes in German film (Bjonderbjerg 2010: 30). Part of this process is that of normalisation and a move towards transnational cinema, with Holocaust films being produced with the intention of a wider, sometimes global, release.

Discussions about what would become known as normalisation of the National Socialist era began in Germany prior to reunification. Norbert Kampe explained that '[f]or the first time since 1945 internationally acclaimed German historians are demanding a new relationship which can best be defined as a lack of constraint on the part of Germans towards the Nazi era and especially towards the Holocaust' (1987: 61). Kampe, writing in 1987, was referring here to the ongoing *Historikerstreit*. This lack of constraint in representing the Holocaust in various forms was a key aspect of the normalisation debate, and cinema would become one large area of representation affected greatly by its manifestation. As Kampe emphasised in 1987, Germany was 'attempting with the aid of comparative historical analyses to trivialize the Holocaust – in short, to make it appear "normal"' (1987: 61). This process was not a simple one, however, and there were some pertinent concerns about its implementation, and particularly the explicit, realistic recreations of Nazism on screen for melodramatic or aesthetic affect. Randall Halle writes extensively about the normalisation process, and highlights one of the more pressing concerns at the time, namely that cinematic representations of Nazism and fascism, and the fascination therein, may contribute to a rise in neo-Nazi activity in Germany (2008: 77). The growing problem of the far-right neo-Nazi movements, coinciding with a more open approach to representing Nazism and the Holocaust, naturally caused some concern. This apprehension also extended into ethical grounds. Elie Wiesel, a well-known Holocaust survivor, suggests that cinema played a large part in this, and expresses his trepidation about the growing trend to incorporate melodramatic elements into Holocaust cinema (Insdorf 2003: xii). Wiesel states that certain productions 'dazzled' with their authenticity, while others 'shock' with vulgarity; naming *Night and Fog* and *Holocaust* as authentic and vulgar respectively (Insdorf 2003: xii). Wiesel continues that he prefers documentative restraint to tear-jerking excess, suggesting that directing a massacre such as Babi Yar in the 'romantic adventure' style of narrative mainstream cinema 'smells of blasphemy' (Insdorf 2003: xii).

Earlier, Georg Seeβlen used the examples of *Schindler's List* and *La vita è bella* to offer a similar viewpoint, but also added balance to the debate by claiming that a melodramatic, populist approach was more favourable than a cinematic silence. Seeβlen suggested that while it may be considered 'terrible' that popular culture was representing the Holocaust, it would have been 'just as terrible if they had kept quiet about it' (1999). Indeed, taking the

Holocaust to a broader audience through the medium of cinema was the next logical step in memorialising the event, and even educating new audiences on the event. As Seeβlen suggested, had the Holocaust been ignored by the multi-million-dollar film industry, there would have been more cause for concern. Despite issue being taken with certain narratives, the broadening of the Holocaust's representation and impact upon global audiences can only be seen in a positive light.

Seeβlen's article in *Die Zeit* continued by claiming that the greater the corruption and distortion of the Holocaust becomes in film, the greater the offence caused towards survivors and victims becomes. He also claimed that the Nazis in such films stop becoming monsters, and rather become caricatures of their own evil (Seeβlen 1999). However, the process of normalisation, according to Halle, had begun as early as the release of *Holocaust* in 1978. He claimed that the normalisation process resulted in 'distanciation [giving] way to entertainment. Veracity gave way to scriptwriting, emplotment to fiction, intellectual engagement gave way to emotional experience, films sought to produce empathy, not knowledge' (Halle 2008: 78). *Das Leben der Anderen* (*The Lives of Others* 2006: dir. Florian Henckel von Donnersmarck), a film set in East Germany focusing on the role of the Stasi, uses melodramatic techniques and music to heighten the sense of drama. A similar sense of melodrama is evident in the musical aesthetic of the two forthcoming analyses, with the melodrama encouraging a wider commercial success, and meeting the needs of gratification of a popular, modern cinema-going audience.

In the two forthcoming case studies, both normalisation and transnationalisation of cinema are evident, placing the case studies in opposition with other films of a similar period. The two terms of normalisation and transnationalism will be defined at this juncture. Normalisation is the process by which the National Socialist past of the country is absorbed into history, and the uniqueness of the Holocaust questioned following the earlier *Historikerstreit* debates. Sarah Colvin describes it as '[a] political and cultural shift away from the dominant presence of the (Nazi) past' (2013: xviii). The *Historikerstreit* provided the foundations for normalisation to take place in reunified Germany, and the resurgence in national pride which took place in conjunction with the hosting of the 2006 World Cup has advanced the chances of a normalisation of German identity (Hake 2002: 191).

The process of normalisation may have commenced earlier than the *Historikerstreit*, however. Jeffrey K. Olick stated that 'Chancellor Helmut Schmidt's comment in 1981 that German sovereignty should no longer be held hostage to Auschwitz… evidences an urge to normalization' (1999: 550). Later in the 1980s, during the *Historikerstreit,* the discussion of the Holocaust as just one example in a series of genocides commenced. Gavriel D.

Rosenfeld reinforces this point by claiming that Ernst Nolte and his supports saw the Holocaust preceded by "Asiatic" genocides, as well as that in Cambodia, so that Germany did not stand alone as perpetrators of genocidal acts (1999: 35). Rosenfeld continued by claiming that '[b]y rendering the Holocaust unexceptional, Germany could step out from the shadow of Auschwitz and once more become a normal nation' (1999: 35). The notion of 'comparative history' enabled Germany to accept their National Socialist past, come to terms with it (through the ongoing *Vergangenheitsbewältigung*), and reinforce the point that the Holocaust was one of many genocides preceding and following it (Rosenfeld 1999: 35). Once the German nation and the world could acknowledge that, despite the atrocity of the Holocaust being exceptionally horrific in terms of victims, it was not unique as genocide, the process of normalisation could commence. Olick reinforces the comparative history aspect of normalisation, claiming that the positives of German history deserve to be heard above the dominance of the Nazi past:

> The German past had its horrors, but so did the pasts of other countries. The 12 short years of Nazi rule do not exhaust the extent of the German past, which must be "accepted with all its highs and lows." The Nazi past is not particularly special, and the German past contains much more that is beneficial as points of orientation.
>
> (Olick 1999: 553)

The process is not without issues, and neither has it been a complete success. Colvin asks whether 'Germans should be allowed to forget?', if indeed normalisation encourages this (2013: xviii). She continues by claiming that '"normality" is also a problematic concept because it depends, necessarily, not only (in a specifically German context) on relinquishing the strong emphasis on a post-Holocaust responsibility to remember, but also more generally on a counterpart notion of what is abnormal or deviant' (Colvin 2013: xviii). In other words, linking back to the debates surrounding the Holocaust memorial in Berlin, Colvin is asking whether the process of normalisation absolves the German nation of the moral responsibility to remember and memorialise. Furthermore, the juxtaposition in any context of the terms 'Holocaust' and 'normal' provokes intense debate. If genocide on an unprecedented scale can be normalised, then we may consider what is left in humanity to be considered abnormal. Despite the apparent success of normalisation, Olick reminds us that 'History does not go away, German history in particular' (1999: 568). It appears he is correct, given that the most dominant theme in discussion of German history in television and cinema is still Nazism and the Holocaust. The normalisation of such topics has enabled the world to increasingly be exposed to the challenging past of Germany through media such as film and television.

Normalisation of German history cannot easily be ratified or disapproved on a universal

scale. It is not a debate which will disappear completely, but may diminish in strength with the passing of Holocaust survivors, perpetrators and bystanders. Germany has a unique history which cannot easily be compared to other nations. Not only did Nazi Germany commit the largest scale crime against humanity in world history, but the political complexities of the post-war years and Cold War have intensified the scrutiny on their attempts at *Vergangenheitsbewältigung*. For non-German citizens, it would be too easy to judge form an external position, but the wounds of the National Socialist past run deep in many generations of Germans, and the normalisation of the Holocaust is another difficult concept to juggle as the country attempts to make progress, while also remembering the past in as responsible a fashion as possible. It can be argued that the creation of filmic Holocaust representations originating in Germany, which then appear in a global market, is a positive step towards a full acknowledgement and engagement with the difficult past, but there will always be counterarguments which claim the melodramaticisation of the Holocaust in cinema is morally questionable. Education and awareness of the Holocaust is crucial as it begins to disappear out of living memory, and if a child in the twenty-first century is made aware of the event through a melodramatic, transnational, emotionally-rich feature film, then the positives must surely outweigh the negatives. The 'commercialisation, banalisation and kitschification' of the Third Reich through cinema always exists hand-in-hand with issues surrounding guilt and morning, and it is a difficult yet unavoidable relationship (Hake 2002: 213).

Transnationalism is globalization in cinematic terms, and is regarded as 'Hollywood's domination of world film markets – and the counterhegemonic responses of filmmakers from former colonial and Third World countries' (Ezra and Rowden 2006: 1). An extension to this definition would include foreign language film markets being marketed on a global scale, to commercial and critical success, as is seen with *Die Fälscher* in this chapter. Ezra and Rowden also exemplify the link that can be made between transnational cinema and the Holocaust, claiming that '[m]ore often than not … [there is a] narrative dynamic […] generated by a sense of loss' (2006: 7). Transnational cinema, while being a contentious term to define, is generally agreed to encompass film and its role in a global age, with an emphasis on cinema across several nations, rather than a nation-specific focus. [27] On many occasions, this might be for commercial reasons, in order to encourage a greater box office return than if the film were to be released only in the country of production. Transnationalism

[27] Mette Hjort (2009: 15) claims that 'to date the discourse of cinematic transnationalism has been characterized less by competing theories and approaches than by a tendency to use the term 'transnational' as a largely self-evident qualifier requiring only minimal conceptual clarification'.

grew with globalism following the fall of the Berlin Wall, developing as a 'political and cultural organising principle' with the backdrop of the rapid expansion of capitalism (Halle 2008: 5). Cinema is one of the key signifiers of transnationalism, and differs from production and distribution which set the stage for globalization. The simultaneous cultural and economic transformations can be reflected in film, and where globalisation 'sets the contemporary stage for complexities of production and distribution', the content of film enacts transnationalism (Halle 2008: 5)

Transnationalism in German and European cinema does make it more difficult to define a German film, however, given the fact that many countries may have worked on its production. The globalisation of cinema creates contradictions in Europe, as there are many European nations who approach minority and heritage cinema in a similar fashion, but all the while modelling themselves on Hollywood (Hake 2002: 193-94). Because of this, some of the most country-specific films, with 'celebrations of hybrid identities and diasporic perspectives' or engagements with a country-specific history, are in fact multinational productions which are marketed on the international stage (Hake 2002: 193-94). The revival of cinema in Germany, as well as the expansion of the European Union, saw an influx of foreign film professionals to Germany; primarily Berlin and Munich. This resulted in 'hybridisation and transculturation', and, of course, transnationalism (Hake 2002: 194). This is reflected in films such as Die Fremde (*When We Leave* 2010: dir. Feo Aladag) and *Almanya – Willkommen in Deutschland* (*Almanya – Welcome to Germany* 2011: dir. Yasemin Samdereli), where the German present is remapped with the changing ethnical and geopolitical landscape of Europe, with the focus on a multicultural, multi-ethnic Germany, rather than complicated historical attempts at narratologically approaching German identity (Hake 2002: 206). The modern day business model lends itself to transnational production, with fluid and pragmatic approaches to production, and the working together of public and private television stations, and local and regional film boards (Hake 2002: 192).

There was a desire by the German film industry to fill the gap between the East and West representations of the Third Reich and to move the representations of this era forward into a transnational aesthetic, but not immediately. Berghahn remarks that 'even a cursory glance' at the Third Reich films made by East and West Germany 'reveals some startling imbalances and differences with regard to themes and styles' (2006: 297). These imbalances incorporate the East German focus on anti-fascism and communist resistance to Nazism, compared to the West German response which was more inclined to embrace the notions of *Vergangenheitsbewältigung* and later, the seeds of normalisation. The reunification process enabled filmmakers to address this imbalance, and commence the

producing of united German films on the Third Reich, rather than German films tinged with political undertones and ideological rhetoric, though these undertones will never be completely eliminated.

With the reunification of the country, the previously state-run DEFA was privatised in 1992, and as Berghahn states, 'only a handful of DEFA's old guard of directors and scriptwriters were able to adjust to hitherto unknown conditions of film production' (2006: 297). The competition for funding, continues Berghahn, was something so far unknown to them, and 'their artistic credentials had little currency' in the new reunified German state. Their departure saw also 'one of DEFA's most important film genres, the anti-fascist film, disappear'. The 1990s saw the era of 'Cinema of Consensus', as coined by Eric Rentschler (2000: 275). This was, according to Rentschler, cinema which 'does not sell well abroad because it is perceived as both too German and yet not German enough' (2000: 275). Films of this era contained 'stars familiar only to German audiences and generic designs that are not readily exportable' (Rentschler 2000: 275). In other words, the German cinema of the 1990s was stylistically in opposition to the notion of transnational cinema.

In terms of German screen memories of the Nazi period after the reunification of the country, Berghahn believes that they 'tell an entirely different story reflecting many aspects of the normalisation discourse that has dominated the public sphere since the 1980s' (2006: 299-300). Berghahn concludes that it is the dwelling 'on the most traumatic moment of its natural history' by Germany in cinema that 'distinguishes [it] from its British or French counterparts' (2006: 301). Her argument is that German 'films concerned with the Third Reich and the Holocaust promise the greatest international visibility and even the slim chance of winning an Oscar'. The reasoning behind this might be due to the fact that a German filmic engagement with the Holocaust or National Socialism would fascinate the international community, even if this fascination borders on the morbid. While a film's nation of origin should not be a factor when delegating prizes, a German film with a narrative focusing on such challenging narratives and providing a potentially public cathartic release for German audiences, would enhance its visibility on the international stage. The first three films to move Germany out of the era of the 'cinema of consensus' and towards producing transnational cinema were *Der Untergang, Sophie Scholl – die letzten Tage* (*Sophie Scholl – the last days,* dir. Marc Rothemund: 2005) and one of the forthcoming case studies, *Die Fälscher*. These were the first reunified German films to approach the topic of National Socialism, and to receive international acclaim. All three were nominated for a Best Foreign Language Film Academy.

The changing paradigm of German representations of the Third Reich is closely linked to

the fact that those who witnessed it are passing away, and the Holocaust will soon pass out of living memory. Because of this, German cinema is created by those who are part of the event 'through collective processes of forgetting and remembering', and films have narratives which are 'redefined from the perspective of post-memory' (Hake 2002: 211). The fascination with National Socialism has given rise to constant battle between aesthetically, commercially-driven dramatic representations, and film's moral role to sensitively memorialise and accurately historicise the Holocaust. The changing engagement with the Holocaust, a growing focus on German-Jewish relations, and an interest in the 'ordinary German' bystander are all tendencies seen in post-1989 Third Reich films (Hake 2002: 212). Most importantly, we have arrived, or almost arrived, at an age where the Nazi past can be approached without guilt, but rather 'explored, experienced and enjoyed' from a more objective approach, where history is seen as a 'consumable' by cinema-goers (Hake 2002: 213). It is less problematic in 2016 to perceive a Holocaust film as a commodity of entertainment than it would have been fifty years previously, for example, because transnational, melodramatic historicisations of the National Socialist period are the predominant expectation, with examples of such being seen in the forthcoming case studies.

Both the transnationalisation of Holocaust cinema, and the normalisation of the historical content, are contentious issues which will remain for years to come. It is difficult to deny filmmakers the opportunity to align themselves against trends in global cinema, but the challenging narratives will always ask more moral and ethical questions than mainstream genres. This is another strand in the ongoing argument that any Holocaust representation is a misrepresentation, but just as Holocaust cinema developed in line with the histories of DEFA and New German Cinema in East and West Germany, twenty-first century Holocaust cinema will affiliate with predominant styles and movements.

6.3 *DER LETZTE ZUG* (*THE LAST TRAIN,* 2006)

Der letzte Zug (*The Last Train*, 2006) was directed by Joseph Vilsmaier and Dana Vávrová, the latter taking on the role during production due to Vilsmaier being injured in an accident with a collapsing camera tower. The film had a budget of €2.7-3.5m, and was released across Germany on 9 November 2006. Its sole award was the 'Special Prize' at the annual Bavarian Film Awards of 2007. It is the latest of Artur Brauner's 500-plus film productions, and one of over twenty produced by him in which the Holocaust is a prominent theme.

The film opens in 1943 in Berlin. The Nazis have commenced a total cleansing of the city of Jews, and several key characters are shown being herded from their homes to Berlin Grunewald station. The narrative soon moves to the station, and then on to the train to

Auschwitz. Almost the entire film from this point on is set aboard the train, and is often filmed claustrophobically from in the dark goods wagons. Throughout the development of the narrative, the focus is on differing characters, with analepses used to contextualise and personalise their pre-war lives. Attempts are shown to break out of the degrading cattle wagon, interspersed with occasional stops at stations throughout occupied Ukraine and Poland, where they are met with approaches ranging from sympathy to public executions. The film ends with contrasting outcomes for the main characters. Some of them escape at the last station before Auschwitz, and hide in the woods with resistance fighters. The others arrive at Auschwitz-Birkenau, and their fate is sealed.

This case study analyses the use of melodramatic scoring and musical flashbacks. There are also instances of musical *leitmotifs* being used to represent the characters on the train, which engages with the third research question on the scoring of victims in Holocaust cinema. The contrast between the two reunified German films and those from East and West Germany is also noted, and comparisons drawn between the impact of a full, extensive score and the sparse scores seen in the earlier case studies.

The score of *Der Letzte Zug* functions in two predominant ways. Firstly, there is a reoccurring use of diegetic music in conjunction with character-focussed analepses, which acts as a memorialisation device through foregrounding Jewish or quasi-Jewish music. In a *mise-en-scène* which is often sparsely lit, containing characters who often are not immediately visible as being Jewish, the analepses and music offers timely reminders of the doomed passengers' ethnic identity. Secondly, there is a heavily string-based emotive underscore by Christian Heyne. It is this simple diatonic score by Heyne, to which the sound of a steam engine is added, which opens the film with no visual references. The puffing of steam and a poignant-sounding string passage during the opening few seconds offer a subtle yet simultaneously explicit foundation for the audience on which to build their expectations, namely that this film is based on a train, in accordance with the film's title, and is solemn in character. These two sounds are later revealed to form a strong relationship, and the sight, or sound, of the train on screen is often accompanied by the string ensemble. Indeed, the train itself can be said to later develop as an audio-visual *leitmotif* which is present throughout the film.

Fig. 45: Music Cues in *Der Letzte Zug*

Key: C (credits), D (diegetic), ND (non-diegetic), E (music enters), e (music exits)

Cue #	Use	Timing	Key	Music	Narrative
#1	C ND	E 00:00:07 e 00:01:10	Bbm	Emotive 'Hollywood' string chords and pizzicato melodic fragments.	Modern day Berlin Grunewald station. Memorial plaque shown highlighting the deportation of Jews to Auschwitz.
#2	ND	E 00:01:37 e 00:03:45	Bbm	Frenetic arpeggios in strings.	The remaining Jews in Berlin are rounded up from their homes. We are introduced to the main characters of families Neumann and Noschik.
#3	ND	E 00:05:20 e 00:07:00	Bbm	String soundscape/drone.	Further raids of houses, introducing the third main couple: the Rosens, leading into the first scene with the Jews at Grunewald station awaiting transportation.
#4	ND	E 00:08:10 e 00:08:50	Bbm	Train motif heard for the first time. First section of motif only, for strings, with cello melody.	The steam engine reverses into Grunewald station as the Jews await boarding.
#5	ND	E 00:13:45 e 00:15:20	Bbm	String chords/drones transition into the train motif as it departs.	The Jews are herded into compact cattle wagons and begin to panic. A woman faints and they bang on the side of the train asking for a doctor. The train whistles and departs.
#6	D/ND	E 00:15:50 e 00:16:25	Eb	*Waltz of the Flowers* from Tchaikovsky's *The Nutcracker* (1892).	Young girl on the train dances, as an analepsis takes us back to a pre-war ballet lesson.
#7	ND	E 00:19:48 e 00:21:44	Cm-Fm	String chords, slow-moving. Piano melody fragments. Uneasy. Some major passages, returning to minor.	Noschik tells a joke. The Jews begin to argue in the cattle wagon. They pass a passenger train on a different track.
#8	ND	E 00:24:00	Bbm	Piano chords with string	A Jew is shot while the occupants of the train were

		e 00:25:00		accompaniment. Funeral sound.	all screaming for water at a station.
#9	ND	E 00:25:10 e 00:26:35	Bbm	Harp arpeggios and melody in flute. Some major passages in the analepsis for a brief romantic moment.	The train moves on. The Jews begin to saw through the bars on the cattle wagons. Noschik reminisces through an analepsis to him and his wife arguing about emigrating to America.
#10	ND	E 00:27:10 e 00:27:44	Bbm	First instance of *Di Grine Kuzine* as a piano accompaniment to a prayer.	*Shema Israel* prayer in cattle wagon with father and young girl.
#11	ND	E 00:33:55 e 00:35:02	Bbm	Second instance of *Di Grine Kuzine*. Much more reflective than previous renditon. Strings and celesta instrumentation.	Analepsis. Rosen shown in his jeweller's business.
#12	D	E 00:38:12 e 00:39:00	Ebm	First full instance of *Di Grine Kuzine*. Noschik singing with wife accompanying. Change of key to suit actor's voice?	Analepsis. Noschik sings song with wife.
#13	ND	E 00:35:10 e 00:41:30	Fm	Low string drone with occasional piano broken arpeggios.	Some prisoners are taken off train to be hung on gallows at the trackside. Members of the Ukrainian SS keep the prisoners awake at night while drunk. Panic in the train as Ukrainian SS officer shoots haphazardly into the train while hanging off the roof, intoxicated.
#14	ND	E 00:43:43 e 00:47:00	Bbm	The train motif returns, first in full strings and piano, followed by a cello rendition of the melody.	The train moves on. A train montage leads into another anelepsis of two Jews before the war. The Jews on the train continue to saw through the bars on the train.
#15	ND	E 00:47:10	Cm	Child-like, innocent version of *Di Grine*	Discussing their baby, two Jews on the train try to be

		e 00:48:50		*Kuzine* to reflect the discussions of the baby.	optimistic about the future.
#16	D	E 00:53:48 e 00:55:20	Bb	Diegetic rendition of *Kommt ein Vogen geflogen,* a German children's song.	Girl sings song to unborn brother in an analepsis (now a newborn baby on the train). The mother of both continues the song on the train as the narrative returns to the present of the cramped cattle wagon.
#17	ND	E 01:02:58 e 01:04:08	Bb	*Sleeping Beauty Waltz* by Tchaikovsky.	Noschik's wife "plays" the piano on her leg and closes her eyes.
#18	ND	E 01:08:10 e 01:09:35	Gm	Slow moving strings. The celesta returns briefly with shots of the baby crawling around in the cattle wagon.	Some sympathetic Nazis, presumably in Poland, offer bread to the Jews, but the SS guard in charge of the train orders the train to depart. Brief moment of happiness among the Jews as they eat inside the train as it moves on.
#19	ND	E 01:10:48 e 01:11:33	Bbm	Solo clarinet plays the first part of the melody of *Di Grine Kuzine*.	The little girls discusses going to a new school and becoming a dance teacher after the war.
#20	D	E 01:11:34 e 01:12:58	Dm	*Chosen Kala Mazel Tov* played by clarinettist and accompanying band.	Analepsis to a Jewish wedding celebration.
#21	ND	E 01:14:00 e 01:15:59	Ebm	Slow moving strings in solemn style.	A Jew stands up on the train, has a heart attack, and dies.
#22	ND	E 01:20:25 e 01:21:45	Fm	Strings with clarinet melody. Solemn.	David, a baby, dies on the train. The Jews try to break out by making a hole in the floor of the train, as they have been doing for some time.
#23	D	E 01:24:10 e 01:24:41	Gb	*Auf der grünen Wiese* by Jara Beneš sung by Noschik. From a Czech opera of the same name.	Noschik sings while they are stopped, to try and get some food out of the guard relaxing by the train.

#24	ND	E 01:24:56 e 01:25:58	Abm	Rubato clarinet variation on *Di Grine Kuzine*.	Analepsis of a Jew boxing.
#25	ND	E 01:37:25 e 01:39:20	Bbm	*Di Grine Kuzine* on clarinet.	A hole is made in the bottom of the train. Families talk to each other to discuss who will leave. It is decided that children will attempt to go through the small hole.
#26	ND	E 01:41:45 e 01:43:30	Fm	Variation on *Di Grine Kuzine*. Slow string chords, celesta and then piano melody. Melody then taken over by cello.	Train stopped. Young girl and a few other Jews escape through hole and runs into woods while prisoners distract the guards by shouting for water.
#27	ND	E 01:44:40 e 01:45:50	Em	Train motif in solemn low strings.	The train pulls away as the escaping Jews make their way into the woods.
#28	ND	E 01:46:00 e 01:48:01	Fm	String drone.	Train continues on towards Auschwitz. The remaining Jews begin to pray. Noschik's wife dies. Arrival at Auschwitz.
#29	D	E 01:48:58 e 01:50:40	Db to Gbm	Ode to Joy (Beethoven) sung by Noschik with string drone on Bb. Sudden realisation of surroundings moves music to Gbm.	Noschik stands on the train singing at the selection as SS guard watches on. Noschik is shot. Transition to Jews living in woods in hiding.
#30	ND C	E 01:52:30 e 01:54:30	Bbm	*Di Grine Kuzine* in piano. Train motif during closing credits.	Little girl prays in woods. Transition to Holocaust memorial in Berlin. Transition to closing credits.

The first example of the sight-sound relationship between the train motif and the train itself occurs when the Jews are waiting on the platform at Berlin Grunewald station (see Fig. 46), and the engine is seen entering the station with a rake of cattle wagons behind it (cue #4).

Fig. 46: Berlin Grunewald station

Interestingly, the string movement here is not in a permanent minor tonality, and the music which accompanies the train arriving has a bittersweet positivity in its harmony. Several interrupted cadences see an upbeat major chord taking the place of the expected minor, which offers harmonic interest and enables a temporary tonal ambiguity. It must be noted that the music never ventures into the territory of joyousness or jubilation, however, and there is an underlying sadness which is helped by the choice of homophonic, hymn-like string instrumentation. The hint of a major tonality, signifying hope, suggests the presence of a more emotionally-engaging, conventional musical score in accordance with the film's more transnational, commercialised aesthetic. This is especially noticeable when compared directly with the music used in the East and West German case studies. When the train departs Berlin, building up steam at the beginning of its tragic journey, the aforementioned string *leitmotif* is heard for the first time in full (cue #5), and becomes one of the most prominent musical themes in the film, despite only appearing three times in its entirety. Two of its moments of recurrence can be seen below, and the similarity between the two scenes can be clearly witnessed.

Fig. 47: The string leitmotif

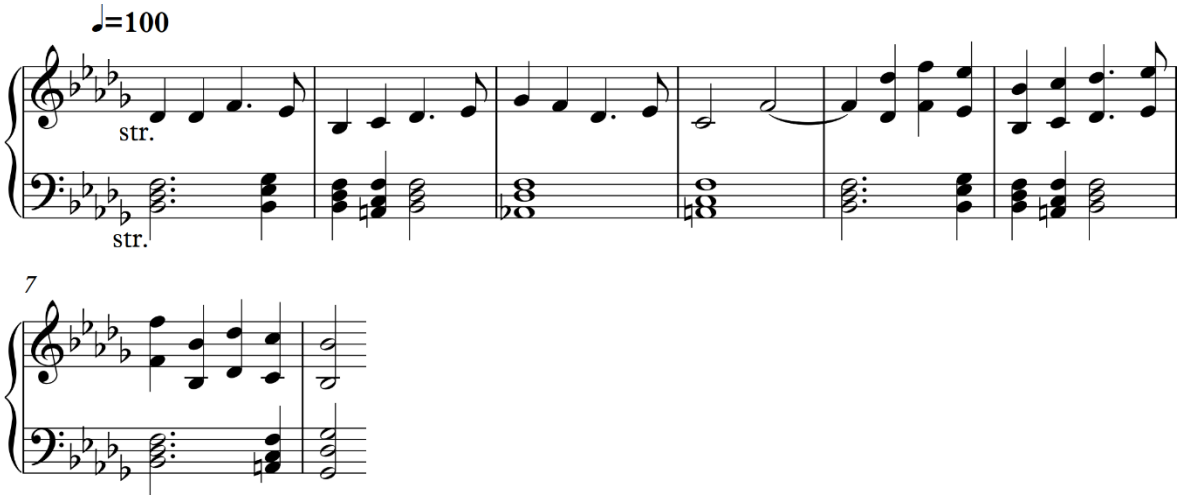


Fig. 48: The visual train motif

15:14	46:03
	

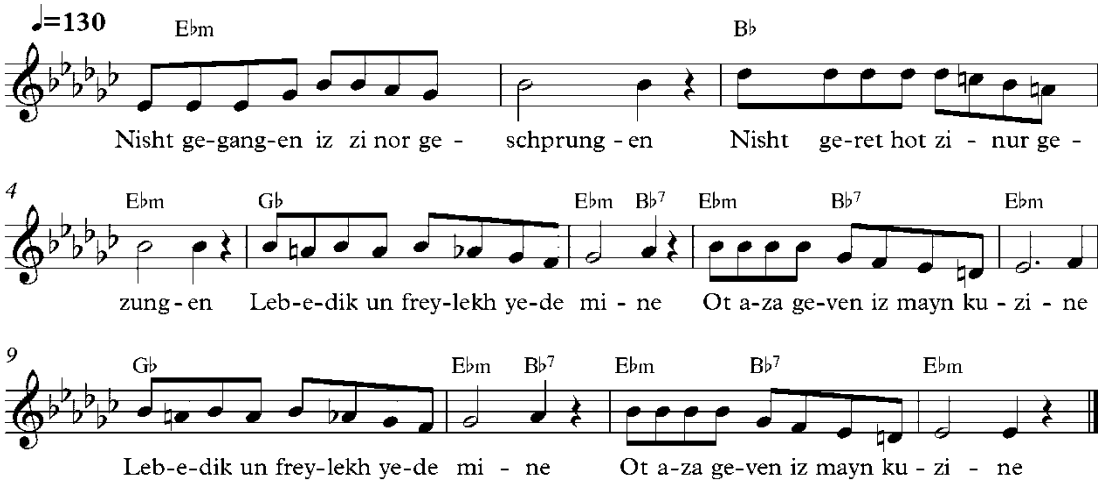
The musical characteristics are relatively standard (see Fig. 47). The strings accompany the stepwise melody diatonically, and the harmonic progressions are conventional. The only unexpected (interrupted) progression is in between the penultimate and final chord in the example above, where an F major chord moves to G flat major rather than the expected tonic of Bb minor, resulting in the return of the bittersweet feeling which was applied to the opening string moments in the film. The third and final occurrence of the theme in its full form is in a musical medley during the closing credits (cue #30). There are other occurrences of the theme appearing in part throughout the film, however, with one of these offering a large degree of melodramaticism. As one of the prisoners attempts to hack the cage away from the window of the train, a montage sequence plays out, with the camera offering the audience close-ups of several key characters, including the elderly and babies

for a heightened effect (cue #14).

The first example of a character-focussed musical analespis outlines the method for the subsequent occurrences. A character, on this occasion a young girl, begins to dance silently on the train. The visual then fades to a ballet lesson before the war, where the girl is accompanied by Tchaikovsky's *Waltz of the Flowers* from *The Nutcracker* (1892) on a diegetic gramophone (cue #6). This draws similarities to the use of *Donauwellen* in *Jakob der Lügner,* as it offers a moment of light-heartedness in a dark narrative, with the time signature of an up-tempo waltz offering some audial relief to the audience from the claustrophobic surroundings of the train. As the scene returns to the interior of the train, the music fades, and the girl stands silently with her eyes clasped closed, continuing the analepsis subjectively, shutting out the audience and returning us to the distressing present of the repetitive sounds of the train, while she remains in the musical past. This transition from present to past memory and back is handled effectively, as analepses can easily become a clichéd device in film if not utilised appropriately.

The second example of a musical analepsis occurs as Jakob Noschik, played by Hans-Jürgen Silbermann, sings with his wife accompanying him on the piano (cue #12). An earlier analepsis sees him trying to persuade his wife to emigrate to the USA during the pre-war years, when it had become apparent that it would no longer be safe for Jews in Germany (cue #9). Mr. Noschik says firmly "You must go to America", to which his wife replies "They already have enough pianists. They do not need me". The husband becomes more agitated, and insists: "You are emigrating to America. Do you understand?" When the wife refuses again, Noschik despairs and exclaims: "Our relationship is at an end. Go away. I don't want to see you again. I'm getting a divorce. I'm simply getting a divorce from you!" The two are shown to reconcile their differences, and the second analepsis involving the couple demonstrates them performing the Yiddish song *Di Grine Kuzine* together (Fig. 49). The song was written in 1921 and the translated title, 'The Greenhorn Cousin', refers to a newly arrived cousin to the USA, and the promise and excitement of a new life (Rothstein 2000: 26).

Fig. 49: Di Grine Kuzine



The lyrics above, translated to English, read:

She didn't walk, she leaped

She didn't talk, she sang

Happy, joyful was her face

Such was my cousin

Happy, joyful was her face

Such was my cousin

The song strongly symbolises and classifies the characters as Jewish through its pure musical characteristics. The lyrics provide a deeply ironic counterpoint to the narrative, and therefore the song also has a very melodramatic function, in keeping with many of the historical films of the normalisation period. The first principal characteristic which identifies the song as Jewish is the Yiddish language in which it is sung. The interwar period is regarded as 'the golden age of Yiddish culture', placing the analepsis showing Noschik happily singing to an appreciative audience in Yiddish in a pre-war German context (see Fig. 50) (Lipphardt 2011: 81).

Fig. 50: Noschik performs Di Grine Kuzine

The musical characteristics are also inherently Jewish. In a contemporary interwar journal article, A.Z. Idelsohn claims that 'eighty-eight per cent [of Jewish folk songs] have the minor scale or at least minor character' (1932: 636). The key of E flat minor for *Di Grine Kuzine*, presumably chosen to fit the vocal range of the actor performing the song, adheres to this majority characteristic. Idelsohn also claims that a large majority of Jewish folk songs contained '[m]elodies in a minor with a major seventh, or with major or minor sevenths alternating'. This is evidences in the score above which contains both Db and D natural in the key of Eb minor.

While the aforementioned characteristics identify the music as Jewish, we must ask how the music in turn functions as film music. Film music which uses very identifiable characteristics of either a geographical region or culture has a rather dichotomous existence. On one hand, it could be perceived as being a suitable and efficient signifier to the audience of the narrative to which it is attached. Hence, in this example, the music sounds "Jewish", so we know to associate the juxtaposed characters in the visual with Judaism. However, the other face of such music can be seen as negatively stereotypical. As we examined in *Jakob der Lügner,* it is a highly complex discussion when racial stereotyping through music is involved. The subtle stereotypical characteristics comply with the Nazi view of the Jews. The music may seem overtly stereotypical to contemporary audiences, but its role in defining the Jew as "Other" may benefit the narrative and audience perception of the fictional character. Exactly the same principle applies to *Der letzte Zug* and this scene in particular. By seeing the Jewish characters singing an overtly Jewish folk

song to a Jewish audience in a Jewish language, the filmmakers are either celebrating or exemplifying Jewish culture, or classifying and ring-fencing the Jew as 'Other' or something exotic or alien to the norm. However, the former is more likely, as a Jew performing Jewish music in film gives the narrative some verisimilitude.

An instrumental arrangement of *Di Grine Kuzine* is heard prominently at three other moments in the film, one of which precedes the scene where Noschik sings the song diegetically. On all but one occasion it underscores a different character, or set of characters, on the train. In the first instance, the melody is heard in a piano rendition resembling the melancholic style of certain Chopin works, as the following prayer is read to a young girl: "Yiddish Sh'ma Yisrael Adonai Eloheinu Adonai Eḥad" (Hear, O Israel: the Lord is our God, the Lord is One). This forms an affecting juxtaposition of the prayer, used here in a time of despair, against the piano melody of *Di Grine Kuzine,* a song of hope and the future (cue #10). It also foreshadows the more jovial rendition of the song as performed in the analepsis, and forms a contrast with this. The next scene in which the melody is heard, it is in a slower tempo and scored for celesta, with a string ensemble adding simple homophonic harmonies (cue #11). The scene, displaying traits of a montage with the camera focussing on differing characters as the music accompanies the soft cuts, finally focusses on a young couple, who discuss the importance of bravery and kiss. The instrumentation and visuals combine to create a small moment of romance, appearing incongruous to the characters' surroundings and situation. The final occasion on which *Di Grine Kuzine* is heard prominently is during the final scene of the film, and is discussed at the end of this case study (cue #30). It is, however, heard in variations on several other occasions during the film. Cues #10, #11, #12, #15, #19, #24, #25, #26 and #30 all contain at least segments of, or variants on, the melody.

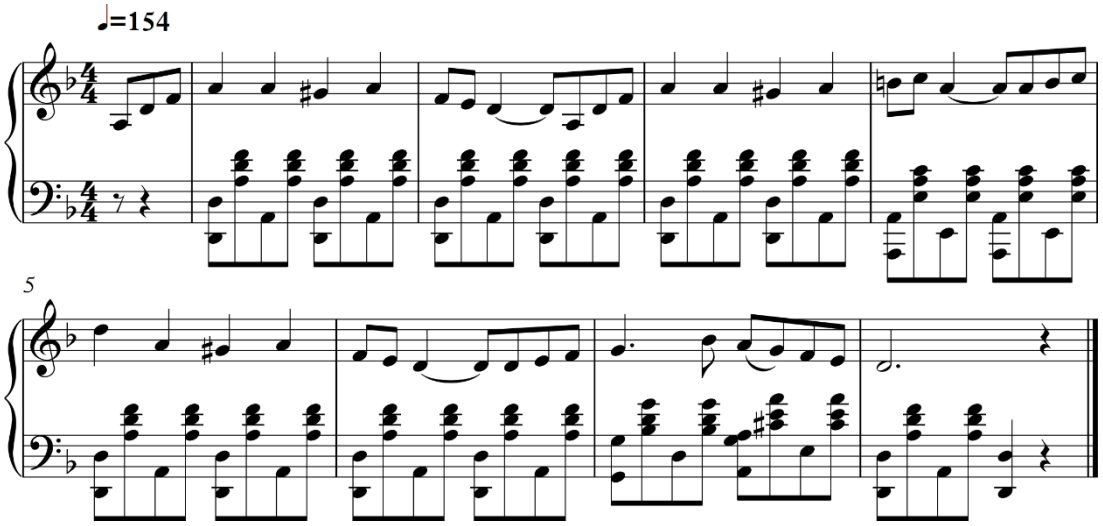
The musical stereotyping of the Jews through the utilisation of Yiddish songs, whether positively or negatively, is evident again in an analepsis involving two different characters in the cattle wagon. This time, the analepsis involves a Jewish wedding and a diegetic performance of one of the most famous and well-known Jewish wedding songs: *Chosen Kala Mazel Tov* (see Figs. 57 and 58). [28] The song is often heard in films depicting Jewish weddings alongside the popular *Hava Nagila*, and in the Western world of popular culture is one of the strongest audial symbolisers of Jewishness. Daniel Goldmark discusses it in

[28] There are various spellings of the title of this song, due to transliteration issues from Hebrew script to Latin. Other variations of the first word include *Khosen, Chusen, Chosn* and *Chassen* which translates as 'groom' in the full title of 'Groom, Bride, Good luck', or less literally 'Congratulations, Bride and Groom'.

detail with regard to its use in cartoon music, and engages with the song under a subtitle of 'Generic Music and Musical Stereotypes' which emphasises its overt Jewish connotations to Western ears (2005: 32). Its origins lie in the 1909 Yiddish opera *Blimele* with music by Sigmund Mogulesko, and as Goldmark quotes Klezmer scholar Henry Sapoznik, it was soon identifiable as the 'clearly identified Jewish tune' due to its highly memorable and recognisable melody (2005: 32). Just as *Di Grine Kuzine* offers symbolism, the use of *Chosen Kala Mazel Tov* encourages almost instantaneous reminders of the characters' Jewish heritage, given that the song, as highlighted above by Sapoznik, is immediately recognisable as being Jewish. The audience does not necessarily need such a reminder, given that this is a film based upon the Holocaust, but the music signposts audiences through the film, and offers them a memory of pre-war happiness, and more importantly pre-Nazism freedom for Jews to express their culture. The appearance of the wedding band, including klezmer clarinettist, adds to the authenticity of the music but also foregrounds it as a visual, as well as audial, symbolism of Jewishness (cue #20). The frequent cuts back to the present of the train are made more poignant and emotionally jarring by the use of music to celebrate the characters' culture prior to their persecution and deportation.

Fig. 51: The wedding band

Fig. 52: Chosen Kala Mazel Tov



As with the other analepses, the music and happiness fades, and the camera refocuses on the present day on the forlorn faces in the cattle truck, and the sounds of the train moving ever deeper into Poland becomes the primary audial focus once again. This repeated audio-visual motif, and *leitmotif* in terms of the music, adheres to the characteristics of structural film music (C1), acting as a scene transition or element of a montage, and also reinforcing the geographical and temporal contexts (C4) of the narrative.

Two further uses of musical analepses, reinforcing their role as a significant structural narrative device, both involve children for heightened affect. The first incorporates the singing of a German *Kinderlied* entitled *Kommt ein Vogel geflogen* (cue #16). It is sung in the analepsis diegesis by a young girl to her unborn sibling as she rests her head on her pregnant mother's stomach. The lyrics of the first verse are as follows:

Kommt ein Vogel geflogen, setzt sich nieder auf mein' Fuß

Hat ein' Zettel im Schnabel, von der Mutter ein' Gruß[29]

[A bird comes a-flying, it settles on my foot,

It has a note in its beak, a greeting from my mother.]

As the scene transitions back to the train, it is the voice of the mother who continues the song in the present diegesis while comforting both the little girl and the young baby,

[29] It is sung in the film as "Kommt der Vöglein geflogen", with Vöglein being a childlike version of the word bird. In English, perhaps 'birdie'.

suggesting that the analepsis was set less than a year before the deportation began. This analepsis once again highlights the importance of music not only as a characterisation technique (C3), but also as a structural device (C1) to split the film into quasi-chapters on the train. Each subsection ends with an analepsis, informs the audience of the characters' lives before the deportation, and then returns to the train to advance the narrative figuratively, and the train literally.

The final example an analepsis, with a focus on music, occurs just prior to the train arriving at Auschwitz. The same young girl from the *Kommt der Vogel geflogen* reads aloud an inscription on the side of the wagon, written by an unnamed prisoner at an earlier time in the narrative: "Ein traum so schrecklich. Mein Volk gab es nicht mehr. Was ich träumte wird wahr"[30] The girl appears solemn, and then asks her grandmother what she is playing. A camera pan reveals that the grandmother is "performing" the piano on her legs, and replies to that she is performing *Der Dornröschenwaltze*, or the waltz from Tchaikovsky's *Sleeping Beauty* (cue #17). She invites the young girl to join in, and together they close their eyes and subjectively hear the waltz as they play. This scene, and the other train-analepsis sequences which precede it, offer prominent examples of how complex the use of music can become in film. The waltz in this example begins as solely subjective. That is, the audience is not aware of it. It is in the grandmother's mind, and until the music is heard a few seconds later, we do not know of the nature of this internal performance. The music is meta-diegetic from the beginning of this scene, but the audience cannot initially hear it. The character can "hear" it in their own minds, and the audience can eventually hear it too, but the other on-screen characters cannot. It remains internalised. As the scene transitions to an analepsis, the music becomes non-diegetic as an accompaniment to the flashback. The complexity of the role of music is augmented here by the fact that the return to the present suggests that the visual analepsis was of another character, as the camera focuses on a man's face in deep thought, and not the grandmother or child. It is therefore unclear at which stage the music transitions from meta-diegetic to non-diegetic underscore, if at all, or whether the source of the meta-diegetic music simply transcending from one character to another. The use of a waltz again draws similarities both to *Donauwellen* in *Jakob der Lügner,* but also the *Waltz of the Flowers* from earlier in *Der letzte Zug*, in utilising a lively time signature and tempo to offer an aura of incongruence to the scene.

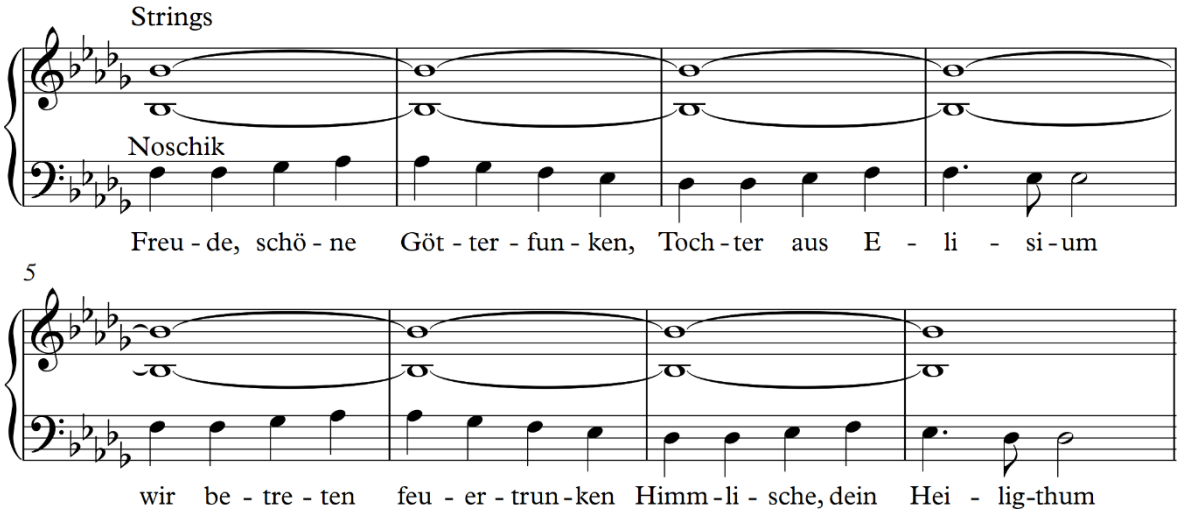
As the train arrives at Auschwitz, it becomes clear that Noschik is losing his mind. His wife

[30] "A dream so terrible. My people no longer existed. My dream is coming true".

had died in the previous scene, and only a short while before the train arrived at its final destination in narrative temporal terms. After everyone else had departed the train to be sent to the camp barracks or the gas chambers, Noschik stands in the open door of the wagon, wearing no shoes or trousers but insisting on his dinner jacket, and begins to sing the Ode to Joy from Beethoven's 9th Symphony (see Figs. 59 and 60). The solo performance is underscored by a non-diegetic string drone on octave B flats, the relative minor of D flat major, the chosen key for this rendition (cue #29). The drone offers an unsettling aura of danger, incongruously complementing the transcendental performance with the tragic reality of his immediate fate.

Fig. 53: Noschik arrives at Auschwitz

Fig. 54:1 Ode to Joy from Beethoven's Symphony No. 9



As Noschik concludes the verse with the line beginning '*Alle Menschen werden Brüder'* ("All men shall become brothers"), the SS guard who previously shouted at him to depart the wagon claps and exclaims "That is Herr Schiller [the poet whose words Beethoven adapted]! Very good – carry on!". The verse in question makes mention of the "daughter from Elysium", with Elysium being the Ancient Greek embodiment of an afterlife. As Noschik looks out from his imaginary stage into Auschwitz, he does not really see what is in front of him. With a glazed expression, and looking up to the heavens, he muses with wonder that "this must be Elysium!" (see Fig. 55). This reinforces the use of music here as a tragically ironic accompaniment to the visual.

Fig. 55: Noschik sings Beethoven's 9th Symphony

The swirling snow – which, whether intentionally or not, looks remarkably like human ashes blowing in the wind – adds a poignant touch to what will be Noschik's last performance as a singer.

After another short rendition from the Ode to Joy, the SS guard, with shaking hands and some apprehension, possibly denoting regret at shooting a performer of German music, shoots Noschik, and he joins his wife as one of the many bodies in the recently arrived wagon. The final few lines of singing were accompanied by a subtle but highly expressive harp and piano duet, with the latter performing descending minor thirds in a high register to add to the tenderness of the scene. The use of the delicate harp sound, along with the unobtrusive piano, contrasts deeply with the original expansive Beethoven orchestration of a combined symphony orchestra and four-part choral ensemble, as well as solo vocalists.

This utilisation of the Ode to Joy, an element of pre-existing German high culture, and specifically one of the most famous examples of German classical music, contrasts with the Jewish music heard in the previous examples. For a brief moment it connects Noschik and the SS guard at the camp, as they both temporarily embrace Beethoven's music and Schiller's words, and are moved by it. The juxtaposition of Schiller's words with the narrative becomes melancholically ironic as the SS guard and Noschik share this musical moment. This might be interpreted as a fleeting moment of empathy towards a fellow German music-lover from the SS guard, with the love of Beethoven humanising the "Otherness" of the Jew who he must play a part in exterminating. However, at this juncture, it must be acknowledged that Beethoven's Symphony No. 9 was a work which many Nazis were uncomfortable with, due to the lyrical assumption that *Alle Menschen werden Brüder.*[31] This use of irony in the music is a predominant feature of *Der letzte Zug*'s score, and is a highly affective technique employed by the composer. Irony can be comedic, but in the case of this film, it is often melodramatically tragic. This proves to be the case in this scene, as the rendition of Beethoven by Noschik is cut tragically short by a gunshot, and the reality of Auschwitz hits the audience suddenly as we are also taken out of this momentary musical transcendence.

The 9th Symphony is also a highly symbolic piece of work to use in film, and functions on several levels. Hillman expresses his views on the use of the work in German film particularly, claiming it functions both as 'cited artwork and political symbol' (2005: 49). He develops this viewpoint by stating that there are three simultaneous functions of the piece in German cinema: '(a) as a dramatically secondary artwork in the primary artwork that is the particular film', '(b) within a culture ranking music aesthetically higher than film' and '(c) as a symbol of different historical stages of German politics' (Hillman 2005: 50). It might be argued that while notions (a) and (c) are applicable to the Noschik singing scene in *Der letzte Zug,* notion (b) is problematic, as modern day Germany, unlike at points earlier in its history, does not necessarily position music above other art forms in terms of aesthetic quality or value.

As the film concludes, we see a young girl who had escaped with a handful of others when the train stopped in a station en route to Auschwitz (see Fig. 56). As she is reciting a Jewish prayer and looks to the sky, composer Chris Heyne underscores her tender voice with a piano instrumental of *Di Grine Kuzine* (cue #30). Working on two levels, this identifies her

[31] See Hillman (1997) for further discussions of the 'internationalist tendencies' of Beethoven's ninth.

as a displaced Jew through its context as a disillusionment song, but also may function as a memorial to Noschik who was seen performing it earlier in the film as described previously in this chapter. This scene also conforms to a common feature of transnational cinema based upon the Holocaust: one of hope. Seeβlen reinforces this by claiming that '[a] common theme of the new Holocaust films is the hope of illusion and the illusion of hope. People will, one way or another, be saved, preserving a little dream' (1999).

Fig. 56: Escape and prayer

The song continues to be subtly prominent throughout the closing credits, where at first we hear seemingly a mournful string elegy but one which is later joined by the piano melody of *Di Grine Kuzine*. This arrangement of *Di Grine Kuzine*, the final time we hear it as an audience, then bridges into a concluding refrain of the train *leitmotif* to close the film.

6.4 *DIE FÄLSCHER* (*THE COUNTERFEITERS,* 2007)

Die Fälscher is an Austrian-German film directed by Stefan Ruzowitzky. It focuses on Operation Bernhard, the secretive Nazi operation to forge English (and later American) banknotes and flood the respective countries with them in order to weaken the economy. The film follows lead character and protagonist Salomon "Sally" Sorowitsch through his journey from camp to camp, before ending his journey in Sachsenhausen (near Berlin) where the majority of the film's narrative occurs. Sorowitsch's character in the film is based upon the real life Russian forger and Holocaust survivor Salomon Smolianoff. The name was altered for the film narrative for unknown reasons, but one possible explanation might be artistic licence, manifested through the director's wish to build on the high profile international success of recent German language films such as *Der Untergang* (*Downfall* 2004: dir. Oliver Hirschbiegel)*, Sophie Scholl – die letzten Tage* and *Das Leben der Anderen*.

Furthermore, a part-fictionalisation of a true story in *Die Fälscher* separates the narrative from history, thus allowing the director a greater freedom of creativity and affect which might lead to heightened commercial and critical success, in a fashion similar to the aforementioned trio of films.

The films opens in Monte Carlo after the war. The main character, Salomon Sorowitsch, enters a hotel and casino, enjoying a rich post-war life, and attracting the attention of glamorous women. Almost immediately, however, the film casts us back to Berlin in 1936, where Sorowitsch's character is established: he is a forger of passports and money. Caught by the police almost immediately in the narrative, he is sent to Mauthausen concentration camp in Austria, where his skills as an artist ensure he has a more privileged lifestyle than other prisoners. He paints the guards and their families, and receives extra food rations for his services.

Sorowitsch is soon transferred to Sachsenhausen concentration camp near Berlin, where it is revealed that the Nazis are instigating Operation Bernhard, a mass forging of British bank notes to flood the UK economy. Sorowitsch, and other counterfeiters from other camps, are housed in comfortable beds, with a private bathroom and ample food. The prisoners are generally aware that they are privileged compared to the rest of the camp outside of their "Golden Cage", but some feel guilt and anger that their conditions are at the cost of helping the German war effort. Sorowitsch juggles this sense of personal pride in being a professional forger, and the thoughts and intentions of his fellow prisoners to sabotage the operation, but eventually forges the US dollar to avoid severe punishment for him and his fellow workers.

One day, the guards announce that the workshop is to be dismantled; a sign that the war has turned against the Nazis terminally. The prisoners in the rest of the camp initially suspect the counterfeiters to be guards, due to their cleanliness and well-fed appearance, but the tattooed numbers on their arms persuade them otherwise. The film ends back in Monte Carlo in late 1945, with Sorowitsch spending all his money on a disastrous gambling session, seemingly out of guilt at his counterfeit wealth. The film concludes with him dancing on the beach with a woman he slept with in the opening scenes.

The character of Sorowitsch is a difficult one for the audience to comprehend initially. Seen at the start of the film, following the war, as a gambler and womaniser, and later, as the narrative rewinds to the war years, as a criminal in the guise of a forger, he is certainly not the role model protagonist which we may associate with in other Holocaust related narratives. It is unusual and unsettling to have to confront a Jewish criminal in such a

narrative, as audiences may be accustomed to the Jew as a morally sound victim in such films. The moral dilemma faced by the audience is one of prevailing identification being disrupted. Jews, in Holocaust films, are predominantly heavily victimised, yet Sorowitsch is introduced as a petty criminal with unscrupulous habits. This dichotomy is blurred, however, and moral and immoral characters can both equally be victims of a genocide, which does not discriminate where morality is concerned, but rather religion or ethnic group. In addition to the audience having this initial moral dilemma, *Die Fälscher* also deals with the difficult subject of the 'privileged Jew' in the camp system. Both of these moral dilemmas might encourage a greater objectivity in the audience when approaching not only Sorowitsch, but other Jewish characters in the narrative, having been exposed to uncommon representational parameters in films of this nature. Mary Wauchope explains that audience identification is encouraged by having 'a camera shooting over his shoulder' (2010: 59).

This case study contains the most varied of scores among the six in this thesis. The dichotomous score of Argentinian tango and pre-existing classical music results in a revealing analysis. The notion of a transnational, melodramatic, post-reunification cinema is used as a foundation for the musical analyses, and the third research question, the depicting of a victim through music, is approached in depth.

The musical cues found in *Die Fälscher* can be seen in the table below.

Fig. 57: Music Cues in *Die Fälscher*

Key: C (credits), D (diegetic), ND (non-diegetic), E (music enters), e (music exits)

Cue	Use	Timing	Key	Music	Narrative
#1	ND C	E 00:00:10 e 00:02:12	Bbm	Solo harmonica melody with acoustic guitar accompaniment. Joined by solo piano.	Opening scene. 1945 – the end of the war. Sorowitsch sat on Monte Carlo beach, and makes his way to a nearby casino.
#2	D	E 00:02:59 e 00:03:40	E	Diegetic piano music in the casino.	Panning shot into the casino. Introduces woman (non-spoken) who he later sleeps with.
#3	ND	E 00:04:18 e 00:04:50	Ebm	Solemn piano with string drone accompaniment.	Sorowitsch and woman begin to undress in a hotel room. She reacts in horror and then sympathy to the prisoner tattoo number on his arm.

#4	ND	E 00:04:50 e 00:07:02	Eb	Jazz/swing band.	Monte Carlo 1945 transitions into Berlin 1936 as a film-long analepsis. Music used as part of the transition.
#5	D	E 00:08:37 e 00:09:53	Db	Argentinian tango on gramophone.	Sorowitsch dances with woman in his apartment, interspersed with him forging an Argentinian passport. Sorowitsch, off camera, sleeps with the woman.
#6	ND	E 00:12:53 e 00:13:11	Dm	Non-diegetic sinister guitar in descending sequence.	Mauthausen concentration camp in Austria. Sorowitsch is seen drawing for the first time, in the dark.
#7	D	E 00:14:11 e 00:14:50	Bb	*Horst-Wessel-Lied* on radio.	Sorowitsch painting German soldier(s) who discovered and liked his art. Shows his privileged situation for the first time.
#8	ND	E 00:16:21 e 00:16:59	B	String chords/drone	Sorowitsch talks to an injured Jew (Kolya) in a transport train to Sachsenhausen.
#9	D	E 00:19:45 e 00:21:09	Ebm	*Wie mein Ahn! zwanzig Jahr*	Sorowitsch and his fellow counterfeiters are seen entering the counterfeiting facility for the first time.
#10	ND	E 00:21:14 e 00:22:37	Db	Tango – light-hearted, comforting.	Sorowitsch admires the comfortable beds they have been given in Sachsenhausen and later washes himself in the communal washroom.
#11	D	E 00:22:38 e 00:23:32	Ebm	*Wie mein Ahn! zwanzig Jahr*	The counterfeiters hear the *Schuhläuferkommando* (shoe testing commando) in the other areas of the camp, outside of their "Golden Cage".
#12	D	E 00:23:33 e 00:26:28	G	Strauss: *Mein Herr Marquis*	The key characters are shown around the counterfeiter workshop and assigned roles in Operation Bernhard.
#13	D	E 00:27:28 e 00:28:47	Ebm	*Wie mein Ahn! zwanzig Jahr*	Sorowitsch spoken to about forging the dollar by Herzog.

#14	D	E 00:28:48 e 00:29:00	F	*Down by the Riverside* – negro spiritual. Used as anti-war protest song (Vietnam).	Washing, while some prisoners sing to themselves. Other prisoners react by exclaiming: "Can't you stop that nigger music?"
#15	ND	E 00:29:39 e 00:30:00	Bm	String drone. Unsettling.	"My wife is still in Auschwitz" – Loszcek begins to have guilt over having such privileged living conditions.
#16	ND	E 00:33:04 e 00:34:10	Db	Arpeggiated guitar chords. Soft harmonica melody.	The prisoners prepare to shower after seeing an injured "outsider" prisoner shot. They worry that they will be gassed until feeling ecstatic relief when water comes out of the shower heads. Kolya shows Sorowitsch some of his own art, and they discuss it sat on Sorowitsch's bed. A tender moment in the film.
#17	D	E 00:34:11 e 00:36:58	Ebm	*Wie mein Ahnl zwanzig Jahr*	Sorowitsch seen explaining problems to Herzog, who replies that that the dollar is the priority. Sorowitsch helps another prisoner remain in the counterfeiting team, despite having none of the skills required, by conversing in Polish with him, not realising that Herzog speaks Polish himself. Sorowitsch then has a Eureka moment: "Rags! The English use rags!"
#18	ND	E 00:36:59 e 00:37:24	N/A	Mixture of unidentifiable operetta and tango music.	Sorowitsch works on the English pound.
#19	ND	E 00:40:06 e 00:40:27	Bm	Short orchestral interjections. Tension.	Sorowitsch is propositioned by Burger with revolting using their tools. Sorowitsch says it is foolish to fight with small knives against an SS company and ignores the suggestion.
#20	ND	E 00:41:05 e 00:41:37	B	Emotive string passage with piano arpeggio.	Kolya is diagnosed with TB. Sorowitsch considers trying to help him by getting medication.

#21	ND	E 00:42:15 e 00:42:30	Ebm	Tragic piano sound, with string drone.	Loszcek discovers his children have died in Auschwitz when their passports arrive in the counterfeiting workshop.
#22	ND	E 00:43:10 e 00:45:25	Ebm	String/lower brass. Tense orchestral passages with suspensions. Harp added. Timpani. Most "Hollywood" sound of the film. Building tension. Sudden silence when revealed as genuine.	Herzog sends a man to a bank in Zurich to test the English banknotes. The man asks for double authentication and they get sent to England. They are passed as genuine to the joy of the counterfeiting team.
#23	ND	E 00:47:37 e 00:47:40	F#m	Short orchestral interjection. Tension.	Burger tries to tempt Sorowitsch into sabotage to avoid funding the Nazi war effort.
#24	D	E 00:47:40 e 00:49:14	G	Strauss: *Mein Herr Marquis*	Mass production of the pound.
#25	ND	E 00:49:40 e 00:50:45	N/A	Rising short orchestral and piano interjection. Tension.	Burger talks about mass producing the dollar to defeat the Nazis.
#26	ND	E 00:53:38 e 00:55:15	Am	Tango. Reflective and solemn.	Sorowitsch has a breakdown after being urinated on by Herzog's second-in-command, and smashes a washbasin up. He talks briefly about his dead family for first time.
#27	ND	E 00:56:46 e 00:57:27	F#m	Dissonant, orchestral cluster chords	Sorowitsch attacks Burger when he tells him to keep playing table tennis despite hearing a Jew being killed outside their workshop.
#28	D	E 1:00:15 e 1:02:27	Ab	Strauss II: *Nur für Natur* from *Der lustige Krieg*	Working on the dollar after a threat that five workshop prisoners would be shot if it was not delivered in four weeks.
#29	ND	E 1:02:45 e 1:04:09	Fm	Tender piano, but with some discomforting string interjections.	Burger finds out that his wife was shot for trying to escape Auschwitz. Burger tips beds up in rage and intense mourning.

#30	D	E 1:04:48 e 1:05:55	Ebm	Unidentifiable operatic aria under loud machinery (fragment).	Sorowitsch invited to the house of Herzog.
#31	ND	E 1:07:47 e 1:08:40	Em	Lower string melody over piano drone.	At Herzog's house, Herzog pleads with Sorowitsch to produce the dollar for Herzog's own safety. He reveals he knows about the sabotage and asks Sorowitsch for his price to continue producing the dollar. Sorowitsch asks for medicine for Loszcek.
#32	ND	E 1:10:02 e 1:10:35	Am	Guitar solo in tango style.	Sorowitsch works on dollar in the night on his own, as Burger continues to refuse.
#33	D	E 1:13:21 e 1:13:40	F	Solo accordion accompaniment to dancers.	Carnival performance by the prisoners.
#34	D	E 1:13:40 e 1:14:58	Bm	Solo performance of operatic aria. *E lucevan la stele* from *Tosca* (Pucinni).	Carnival continues. Kolya begins to cough and Sorowitsch escorts him outside to avoid Nazi attention.
#35	ND	E 1:15:58 e 1:16:14	Bbm	String/piano orchestration. Tension.	Herzog seen talking to Sorowitsch about how times are difficult. He gives Sorowitsch the medicine and tells him not to get infected, revealing he knows about the TB.
#36	D	E 1:16:15 e 1:16:48	C	Accordion slow dance turns to cluster chords when sees Kolja shot.	Carnival continues. Sorowitsch leaves, looks out of a window, and sees Kolya shot in the head by Herzog's second-in-command.
#37	ND	E 1:19:04 e 1:19:45	Bbm	Same tango as the opening of the film, but does not progress into the second, upbeat section.	Sorowitsch cannot sleep. Loszcek lays in bed looking at the passports of his murdered children.
#38	ND	E1:22:20 e 1:25:07	Em	Drone pulse pattern on Em in piano.	The Nazis, sensing the war is lost, begin to abandon the camp. Herzog tells the counterfeiters that they will follow the counterfeiting

					machinery to a secret location in the Alps. Sorowitsch hides in Herzog's office and attacks him. Herzog is injured and cowers, urinating with fright. Sorowitsch steals Herzog's gun and points it at him, but does not shoot.
#39	D	E 1:27:25 e 1:30:00	E	*Serenata* by E. Toselli sung by Beniamino Gigli (1926 New Jersey recording)	The counterfeiters begin to play a record on a gramophone. "Sometimes we heard that lovely music" explains one of the outside prisoners. Loszcek is found to have commited suicide, and upon his body are the passports of his two children. Sorowitsch carries his body through the soon to be liberated camp. A transition occurs back to 1945 in the Monte Carlo casino.
#40	ND C	E 1:32:14 e 1:34:35	Bbm	Same tango as heard at the film's opening.	Closing comments by the narrator discussing Operation Bernhard, and transition to closing credits.

Wauchope introduces the notion that the music used to represent him is unexpected, by stating that when '[w]e first see Sally sitting on a beach in Monte Carlo, dressed in a worn suit; the music of the soundtrack is, oddly, a tango' (2010:59).

The eclectic use of music used in Holocaust films notwithstanding, it is still a surprise to find tango music so prominently used throughout *Die Fälscher*, although it is worth mentioning at this juncture that one of the most prominent Holocaust films, *Schindler's List*, begins with a brief moment of tango music also. The very opening scene, with Sally sat on the beach post-war (see Fig. 58), marks the first appearance of the soon-to-be recognisable sound of Hugo Diaz's harmonica. This use of a solo instrument to add to the effect of the score is well utilised here, echoing the use of the zither in *The Third Man* (1949: dir. Carol Reed). Just as the zither in *The Third Man* explicitly complements the character's narrative (C3) and diegetic setting (C4), the harmonica does so for Sorowitsch in *Die Fälscher*.

Fig. 58: Sorowitsch sitting on Monte Carlo beach

While the use of tango is examined shortly, it is worth noting that the director Ruzowitzky spoke in a press release of his reasons behind the choice of music:

> For Spiranoff [sic], my main character, I chose the tango rather than Jewish folk music.[32] Tango is melancholy but full of life and passion, pain and love; it is both dissonant and melodious, the music of the underdog and petty criminal underworld in the thirties. It was in keeping with our hero, who, before the war, never felt he was part of the Jewish world.
>
> (Ruzowitzky 2007: 4)

Joe Bendel claims that the director 'happened to have the music of the Argentinian harmonica player recommended to him while he was making the film', and that Ruzowitzky then decided that it would be a perfect fit for Sorowitsch (2008). Bendel reinforces the suitability of the music by highlighting that the real life Sorowitsch (Smolianoff) 'actually relocated to Argentina sometime after his liberation from the camp' (2008).

In contrast to some of the other examples found in this thesis, where Jewishness through music is a signifier of the protagonist, it appears that the director chose a musical genre as far removed from Jewish as possible in order to disassociate Sorowitsch from his religion. As previously mentioned, it also has a certain underlying seedy or sleazy factor of, as the

[32] Spiranoff may have been an early version of Sorowitsch, replacing Smolianoff as the lead character's surname in the film.

director describes it, a 'petty criminal underworld' into which Sorowitsch fits comfortably with his forging business. While an audience would not necessarily be aware of Ruzowitzky's intention with regard to the choice of music, the sound world does suggest an exoticism and edginess which may assist in identifying with the character's choice of lifestyle. There are more subtle hints of the appropriateness of tango music in the soundtrack too. At the beginning of the film, as the narrative flashes back to Sorowitsch in Berlin, we see a promiscuous young female character asking Sorowitsch for a forged Argentinian passport. He agrees to do it in exchange for sex, but only because Sorowitsch loves the tango, and the women is going to Argentina, the home of tangoes (Waunchope 2010: 60). Wauchope further makes this direct link to the soundtrack, and suggests that the tango becomes the *leitmotif* of Sorowitsch, and highlights the 'impossibility of placing his identity into any conventional category' (2010: 60).

We may question how the music helps us to identify with the mysterious character of Sorowitsch. On one hand, we are aware that he is a Jew of Eastern European or Russian origin (although this is never specified in the film) who has been caught up in the Holocaust and sent to a series of concentration camps, but on the other hand we have a very exotic musical accompaniment and a vision of a criminal and womaniser. Therefore, we might ask whether the music helps to create the character in the audience's mind or whether it simply confuse matters, and furthermore, whether it challenges how, or how we do not, identify with the character. It may question how we, as an audience, view victims of the Holocaust, and acknowledges that while all victims of a terrible persecution, there remains a wide and complex variety of personalities involved. These questions can be answered by looking at the occasions in which the tango music appears during the film, and studying the music's relationship with the narrative and with Sorowitsch's narrative and character arc.

The opening of the film begins with Sorowitsch sat on a beach in Monte Carlo, before standing and making his way into the town. As the harmonica introduction builds up into the tango itself (cue #1), we see a washed up newspaper proclaiming that the war is over: "La Guerre est Finie!!". Sorowitsch then walks past soldiers relaxing, a Jewish family just returned from the horrors of the camps, and a backstreet seller attempting to make some money in the desperate post-war days. After having a subtle glance at some glamorous ladies he passes in the street, Sorowitsch enters the luxurious *Hotel de Paris* where he places a large amount of money into a safe before entering the hotel's hair salon. The opening sequence to the film conforms to all four functions of film music applied elsewhere in the thesis. Firstly, it acts as structural music (C1) as it underscores the opening credits and introductory sequence of the film. Mood music (C2) is created by the unusual genre of

music chosen for the opening of a Holocaust film. It is a jovial, carefree yet world-weary aesthetic created by the tango-beach juxtaposition, combined with the images of displaced Jews and newspaper headlines declaring the end of a bloody conflict. Sorowitsch's character is assisted by his *leitmotif* of the harmonica and tango (C3), and gives mixed clues as to his psychology, attitude and personality. Finally, the recognition of the glamorous locale of Monte Carlo is also assisted by the sleazy sound of the tango, used as an example of contextual music (C4).

The tango music stops as Sorowitsch enters the hotel, to be replaced by some off-screen diegetic piano music (cue #2) as Sorowitsch continues further and enters the hotel's casino complex, keeping his eye on a local woman whom he had spotted in the hair salon. Later, after several flirtatious glances towards each other in the casino, the two are seen about to make love in a hotel bedroom when the exotic lady notices, with equal measures of horror and sympathy, the tattooed prisoner number on Sorowitsch's arm. The music takes on a sombre piano-led feel (cue #3), but the scene later reveals that the couple made love regardless. The last we see of post-war Sorowitsch is him ordering champagne alone in the grounds of the hotel, while a distant sounding jazz number (cue #4) enters the sound world. It is unclear initially where the source of this music lies. It becomes apparent that it is fulfilling a role as acousmatic sound, where an instant analepsis takes us back to Berlin in 1936. It is here that it becomes apparent that the music belongs in this new diegesis in an analepsis; an indication that Sorowitsch was reminiscing, with the music in the first instance being meta-diegetic or subjective as well as acousmatic.[33]

The tango music reappears as a literal accompaniment to the narrative in Sorowitsch's Berlin flat (cue #5). A young lady wishes to have Sorowitsch forge an Argentinian passport. Sorowitsch replies that "[Y]ou're lucky wanting an Argentinian passport" because it is "[t]he home of Tango".

[33] Acousmatic music is sound without a visible source. Metadiegetic and subjective sounds are those heard by the on-screen character, but not by others in the diegesis. Therefore, if Sorowitsch is imagining/reminiscing about jazz music, this is occurring in his own mind, and not in the post-war diegesis. Guido Heldt (2013: 123) considers the problematic terminology surrounding discussions of the diegesis in relation to music, and highlights that Chion (2009: 479) and Bordwell and Thompson (2010: 290-91 use the term 'internal diegetic', while Buhler, Neumayer and Deemer (2010: 78) prefer 'imagined diegetic sound'. See Heldt (2013: 119-133) for a further detailed discussion of metadiegetic narration and focalisation.

Fig. 59: Sorowitsch discusses Argentina and tangoes

A montage of Sally creating the forged passport is then interspersed with the two dancing in his apartment. The scene and music end as the Nazis break in to Sorowitsch's apartment, catching him and his dance partner naked and asleep in his bed, giving strong hints that her passport was paid for through sex and not conventional means. The next time we hear the tango music is after Sorowitsch has been transferred from Mauthausen in Austria to Sachsenhausen near Berlin. It is here that his status as a privileged Jew is embellished, and he is seen feeling the soft bed as the familiar harmonica sound returns (cue #10). While horrors were witnessed at the entrance of Mauthausen, and the other parts of Sachsenhausen were equally terrible, the tango music here almost isolated Sorowitsch, and the others to some extent, in a bubble of security.

Fig. 60: The privileged Jew: Sorowitsch in Sachsenhausen

Camp life is shown in both good and bad light before tango music is heard again. The privileged circumstances in which Sorowitsch and his colleagues find themselves are exemplified through repetitive use of music from operettas, comfortable working conditions and beds, comparatively plentiful food and reasonable sanitation (see Fig. 60).

The next tango music is heard when Sorowitsch is lying on his bed, seemingly without a care in the world, before discussing art with a young colleague, Kolya, whom he sacrificed his food for on the train to Sachsenhausen (cue #16). This innocence and enthusiasm regarding their hobby reinforces the idea of a bubble of isolation from the atrocities of the camp outside the private walls of the forging factory, and the two, if their uniform wasn't a poignant reminder, could just as easily be in a hotel room than a concentration camp. Despite being under obvious pressure and stress at being the head counterfeiter in such a huge operation, Sorowitsch continues to show an exuberant side to his nature, and when the harmonica is next heard, he shows an indifference and business-like attitude to his family and their fate (see Fig. 61).

Fig. 61: Sorowitsch discusses his family in Sachsenhausen

Up to this point, the tango has represented Sorowitsch in situations not extending to sadness or solemnity. This changes upon the next rendition of the opening tango (*Mano a Mano)* which makes a comeback after the shooting of Kolya due to him contracting Tuberculosis (cue #36). Sorowitsch's colleagues lie in bed, and one of whom, Loszek, is tenderly and gently stroking the photographs of his children, who he recently discovered had died in Auschwitz. This occurred after their passports arrived at the forging workshop

for reference. During this scene, Sorowitsch himself strolls around the roll call area in deep, pensive thought. It is the first moment in the film which links the bittersweet sound of the harmonica with an actual moment of reflection and trauma (cue #37). As the Russians approach, the tango is not heard again until one final rendition which takes us into the closing credits (cue #40). The film flashes forward in time to the post-war period witnessed at the beginning of the film. Sorowitsch has just lost most of his forged money from the camp in the casino, and makes his way onto the same Monte Carlo beach on which he was sat during the opening credits. The glamorous lady he slept with at the beginning of the film joins him on the beach, and they begin to dance as the tango music returns. The music continues as the screen fades to black, and the final credits begin to roll.

We may now examine what we might deduce from the use of tango in this film, and investigate how it might define Sorowitsch as a character. There is no doubting that tango music retains an exotic feel to it when viewed from a European perspective, even if the sexual aspects of it have lost some of their controversy over time. Indeed, it is a vivid evocation of South America, with Gerard Béhague claiming that tango 'is one of the most expressive and nationalistic symbols of the Argentine character' (n.d). While there was mention of Argentina when Sorowitsch was forging a passport early in the film, it would still be a little presumptuous to claim that the tango music was purely included as geographical reference or symbolism. Rather, it is the style of music and its underlying associations which portray Sorowitsch's character most effectively.

The first association we could make is that of a sexualised character. Béhague states that a 'major theme of the tango as a dance for embracing couples is the obvious domination of the male over the female' and that it incorporates a 'very close embrace' which is 'highly suggestive of the sexual act'. It is strongly suggested that Sorowitsch engages in sexual relations with two different women. On both occasions, this occurs at the start of the film when the majority of the tango music is heard, so these links between his sexuality and the sexual connotations of the music seem fairly rigid. The lusty sound of the tango has similarities to the surrealist 1929 film *Un Chien Andalou* (An Andalusian Dog) by Luis Buñuel with input by Salvador Dali. In this film, Buñuel 'alternated gramophone recordings of Wagner's Liebestod from *Tristan und Isolde* and Argentinian tango music to represent, respectively, romance and lust' (Mera & Burnand 2006: 5). A noteworthy similarity, whether it was a conscious choice by Ruzowitzky or not, is the final scene from both films. On both occasions, tango music accompanies the couples on a coastal beach in a moment of lust (see Fig. 62).

Fig. 62: Final scene of Un Chien Andalou (1929) and Die Fälscher (2006)

A noteworthy comparison too can be made between the use of Wagner to represent romance, and tango music to represent lust. While the forging workshop at Sachsenhausen certainly cannot be described as romantic, Sorowitsch is nonetheless engaging in his established pastime during his time there. We may see the use of classical music, with similarities to Wagner in *Un Chien Andalou*, as romanticising the art of forgery or a lust for life itself, whereas the beach scene draws upon the lust for the woman in his arms.

The second association is more theoretical. The fact that the tango music appears chronologically in dates ranging from 1936 to 1945 suggests that the Holocaust experience did not fundamentally change Sorowitsch as a man, or at least as much as it might have been expected to. Alternatively, Sorowitsch may simply be seen as doing whatever he had to do in order to survive. The *leitmotif,* if we apply the term to the harmonica/tango themes, does not dramatically modify musically throughout the film, and the opening and closing scenes of the whole film use the same piece resulting in a satisfying bookending of the narrative. This might suggest an element of ambivalence towards the Holocaust from Sorowitsch. It would appear that his gambling, womanising ways were not altered by his experiences in the camps, but this is only one side to his story, and his privileged existence in the camps was superior to the vast majority of survivors. The other use of music in the film shows the other side to Sorowitsch's story.

Argentinian tangos and harmonica solos only make up one aspect of the musical score of *Die Fälscher,* with operetta music and an original score by Marius Ruhland complementing the aforementioned tangos. The audience is confronted with the light-hearted operetta music the moment that the forgery team enter their new workshop in Sachsenhausen (cue #9). There is a symbolic moment where the new arrivals are marched through the camp to the sounds of gunfire, only to be filtered into an enclave protected by barbed wire. The sound of music slowly fills their ears, and the ears of the audience, and they find themselves in a

workshop far removed from the horrific reality of the camp itself just a few paces behind them. Again, Ruzowitzky explains that this was a conscious choice of music by explaining that '[m]any of the scenes in the counterfeiting workshop are scored – a historically correct detail – with light operetta music, a wonderful cipher for the absurdity of the situation' (2007: 4). This 'absurd' jovial music, along with the apparently incongruous tango music, combine to create a memorable yet unconventional score.

The arias and operetta songs also reinforce the idea of a bubble of security mentioned earlier. The music ensures that the 'audience is constantly reminded that the film's main characters are highly privileged' and that they are 'cut off from the rest of the camp both visually and through sound' (Wauchope 2010: 62). She comments on the uneasy dichotomy of the Operation Bernhard workers wearing clean white lab coats while listening to operetta music on one hand, and the unsettling noise filtering in from the remainder of the camp on the other. Thus, the bubble of security, referred to as the 'golden cage' in the film, is not always one of complete isolation and free of trauma. The sounds from the rest of Sachsenhausen, according to Wauchope, 'cause the forgers to confront of the misery of others'. Furthermore, the viewers may be struck by this confrontation of misery from outside the workshop. While the prisoners working in the counterfeiting workshop are the protagonists in the film, with Sorowitsch being the lead character in the narrative, the privileged nature of their existence may nonetheless prompt the audience to compare their lives with those creating the sounds from the rest of the camp. Whereas the traditional protagonist in film may have the audience on their side, there is a moral dilemma emerging from these scenes, as the audience's mind might turn to the suffering beyond the workshop. This juxtaposition of horror and privilege or comfort works in similarly dichotomous dimensions as the tango and Holocaust relationship, mixing trauma and death with something comforting and full of life. Indeed, the operetta music itself takes on a sinister role. Sorowitsch 'learns shortly after his arrival that the forgers have the privilege of listening to music, but that the operas [sic] they play on their phonograph are meant to primarily overwhelm the horrific sounds' from outside of the camp, one of which is the 'cruel ritual' in which 'Sachsenhausen prisoners were made to run through the camp wearing ill-fitting shoes' (Prager 2011: 87). This overwhelming of sounds by music is an example of a film score acting as an emotional barrier or shield for the audience. The diegetic classical music also has a role of subtle irony, as Prager maintains:

> The first time Sorowitsch and Burger are shown their work assignments we hear diegetically 'Mein Herr Marquis' from Johann Strauss's *Die Fledermaus* (1874). At the centre of *Die Fledermaus* a character is avoiding going to prison, and the song thus not only picks up on one of the film's key themes but echoes the other 'light'

songs on the soundtrack.

(Prager 2011: 87)

This utilization of an original text, the operetta, used in direct conjunction with a subsequent text, the film, encourages a deep intertextuality which provokes a significant sense of ironic contrast and affect when the two are juxtaposed. Therefore, while the music is there as an emotional barrier both for the on-screen characters and the audience, there are also moments of poignancy and irony. The Nazi inhumanity of the camps - albeit a sanitized version in the guise of the forgery workshop - accompanied by the discreet pomposity of operetta music offers up an intriguing audiovisual experience.

Throughout the film, the music becomes the normal acoustic background for the forgers during their daily forced labour. It is possible that both the real and on-screen counterfeiters did not attach a large amount of semantic significance to the music, and they may even have stopped actively absorbing and listening to it as its natural place in their everyday soundscape was established. However, when the music suddenly stops as the Russians approach, the men appear to be most uncomfortable. This reveals that the music had conceivably become a comfort to them, despite their active conscience disregarding it to a large degree. They only noticed it was missing when it stopped, and this signified something occurring against the norm, which consequently filled them with fear. This diegetic reaction to music being present, followed by a sudden lack of it, mirrors the audience reaction to music in mainstream cinema. Just as the on-screen characters were subconsciously aware of music being present, so might an audience have the same reaction. This reaction would be mirrored when music is not present, causing unease or a feeling of the film's soundscape being out of the ordinary. This offers a profound contrast to the case studies in chapters four and five which did not use music to a large extent, with the audience jolted when music *was* included.

The classical diegetic music, up until the final occasion we hear it, does not take on a passionate, emotional function in terms of its actual function as film music. It merely acts as historically accurate background music to promote an extra layer of verisimilitude. As the liberation is imminent, the other emaciated Sachsenhausen prisoners break into the forgery enclave and threaten to kill the well-fed counterfeiters, including Sorowitsch, mistaking them for SS until they show their Auschwitz tattoos as proof of their identity. As the counterfeiters show the other prisoners around their golden cage with a certain amount of pride, one of them is seen to begin playing *Serenata* by Enrico Toselli on a gramophone over the loudspeakers (cue #39). One of the 'outside' prisoners exclaims with a face etched with

emotion that 'sometimes we heard that lovely music' (see Fig. 63).

Fig. 63: "Sometimes we heard that lovely music"

This surely highlights that while, as previously mentioned, the music became almost a subconscious part of the counterfeiter's soundscape, and scant attention was paid to it, the prisoners outside the safety of the 'golden cage' utilized it as a sign of hope. The use of classical music, usually from operas or operettas, played over loudspeakers in a prison or camp environment has been used extensively in other films, most notably the 1997 Holocaust comedy *La vita è bella* and the earlier non-Holocaust prison blockbuster *The Shawshank Redemption* (1994: dir. Frank Darabont). On each occasion, the music is the central human element which takes the prisoners outside of their current traumatic experience into a transcendental frame of mind, with the music as a soundtrack to their brief, imagined aspirations of freedom and hope.

While the music continues, Sorowitsch carries the body of Loszek out of the counterfeiter's enclave, having recently discovered him holding the photographs of his deceased children and having slit his wrist (this time successfully, having previously attempted it and failed earlier in the film). The climax of the aria, rising in pitch and dynamics to a powerful G#/Ab an octave and a half above middle C, coincides with a powerful, emotive and somewhat redemptive shot of Sorowitsch walking through the horror into the distance to find a place to lay Loszek at rest (see Fig. 64).

Fig. 64: Walking through horror/laying Loszek to rest

This final example of classical music is used as a shot and temporal transition, as the final climactic note fades as we see Sorowitsch back in post-war Monte Carlo.

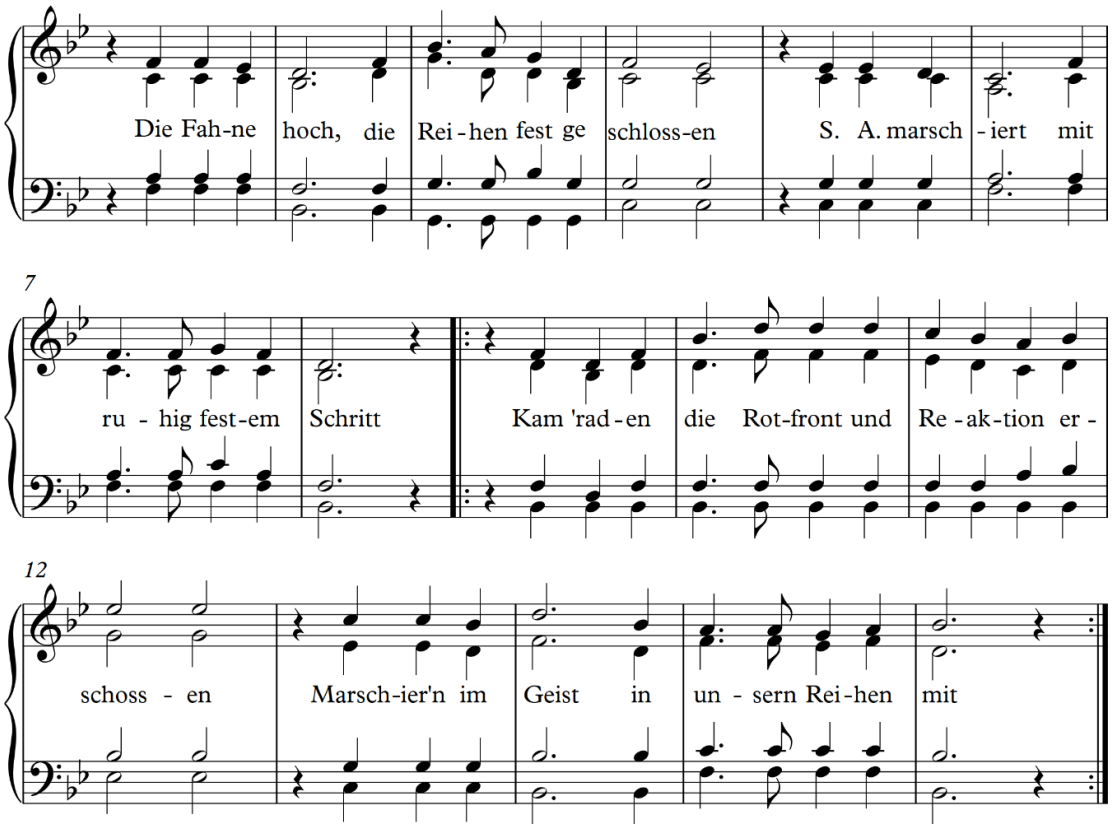
One noteworthy moment in the film sees the tango and operetta combine for a short amount of time in the sound mix (cue #18). Significantly, it accompanies Sorowitsch's 'Eureka!' moment when he discovers the secret to successfully reproducing the English currency. We hear the tango, representing Sorowitsch's seedy criminal character, but also the classical music which grounds him to the camp. Both of his worlds briefly collide in a meaningful and unusual juxtaposition of tango and Western classical music. Furthermore, the cacophony of sound - with Sorowitsch's excited dialogue included – represents the confusion and mystery surrounding his character and personality. Therefore, out of the six case studies present in this thesis, *Die Fälscher* offers the most explicit example of character music, with Sorowitsch's themes being present throughout his scenes, and functioning in varying ways. Prager interprets this as a subconscious nostalgia for Sorowitsch, by claiming that '[The non-diegetic tangos] reflect Sorowitsch's subjective state of mind (as opposed to source music's apparent 'objectivity'). [W]e are being drawn into Sorowitsch's past and made aware that he is returning to a time before the war' (2011: 87). The link is also drawn between the tango and the classical music, with the non-diegetic subjective use of the tango corresponding directly to the Nazis' use the music in the workshop; a promoter of happiness or contentment in difficult surroundings (Prager 2011: 87). The tango 'permits Sorowitsch to return in his mind to happier times', and that this 'corresponds to how music is employed in the Sachsenhausen barracks' (Prager 2011: 87). This is an example of a complex use of

music in film. The audience hears the tango music as a reminder of Sorowitsch's pre-war lifestyle and happiness, yet Sorowitsch himself cannot hear it. Instead, the on-screen character might utilise the diegetic classical music as the emotional barrier against the horrors outside the forgery workshop. We may therefore argue that it is only the director, composer and audience who associate the tango music with Sorowitsch's previous exotic lifestyle and reminiscent moments in the camp, which is a stark contrast to the classical music which Sorowitsch is immersed in.

The final discussions of *Die Fälscher* incorporate rare moments of non-tango and aria-based musical accompaniment. The most semantically significant of these is the use of the *Horst-Wessel-Lied* (see Fig. 65), the official anthem of the Nazi party from 1930 until 1945. When Sorowitsch is still in Mauthausen at the beginning of the film, a camp guard finds a hidden painting of his depiction of an SS soldier. After admitting to having drawn the picture, Sorowitsch fears the worst. However, a montage sequence commences where he is shown to be painting the camp guards and their families. During these initial moments of privilege, a diegetic *Horst-Wessel-Lied* is heard which then becomes non-diegetic as an external shot shows Sorowitsch painting in the greenery outside the camp (see Fig. 66), with a small plate of food at his side (cue #7). This audio-visual juxtaposition of a musical symbol of evil and Sorowitsch gaining privilege and showing the first glimpses of a privileged concentration camp experience, offers a rather uncomfortable viewpoint for the audience. While it can be argued that Sorowitsch is morally wrong for accepting these privileges, with the possibility that he is fraternising with the enemy by painting their families, there is a more likely argument that he is simply doing what he has to in order to survive the camps. The vision of Sorowitsch accompanied by the Nazi anthem, while not looking particularly delighted but certainly content at doing what he loves, may raise questions about how we as the audience should perceive this character, and reinforces the earlier point regarding audiences' perceptions of Holocaust victims. It also causes an identity and perception crisis for the viewer with respect to the Nazi guards, who show a certain compassion to art by offering such privileges and commodities such as extra food and materials. The Nazis were, in reality, supporters and advocates of the arts on their own terms, while dismissing modernism and Jewish artists, but this montage sequence adds further complexities to the possible audience engagement and identification with Sorowitsch. He, as key protagonist, is seen painting for Nazis, accompanied by the *Horst-Wessel-Lied*, while enjoying the sought-after commodity of food. Meanwhile, off-camera, the suffering of the other camp prisoners continues unabated. It is unlikely that Sorowitsch will be identified on a level with the Nazi guards, but the musical accompaniment during this scene creates an uneasy juxtaposition for the audience as they view the protagonist's current situation. It must be

noted, however, that Sorowitsch was simply using human instinct to do whatever was necessary to survive.[34]

Fig. 65: Horst-Wessel-Lied



[34] Primo Levi, in *If This is a Man,* often reflects on his own concentration camp experiences and the natural fight for survival by whatever means necessary. He states that 'man is alone' and 'the struggle for life is reduced to its primordial mechanism' (1979: 94). Levi continues by claiming that he had to 'battle every day and every hour against exhaustion, hunger, cold' (1979: 98). Therefore, given the predominant inhumane conditions in the camps, one could easily forgive those in the system who accepted privileged existences in return for a service, such as the paintings skills of Sorowitsch in *Die Fälscher*.

Fig. 66: Sorowitsch painting

Despite the analyses in this case study arguing that the use of music was an effective way to identify with Sorowitsch's character through tango, and the comparatively safe zone of the forging workshop through the use of classical music, not all critics were as complimentary. Catherine Wheatley, in a review for *Sight and Sound,* reinforces the notion of an emotional barrier for the audience, claiming that the classical music used is nothing more than a mask, used to drown out unpleasant noises from the rest of the camp (2006: 52). Wheatley also argues that the tango was inappropriate to the film, and that some of the framing sequences were so contrived in their nostalgia that they could have been derived from a Stella Artois commercial (2006: 52). The appropriateness of film music is very difficult to define, and is always a subjective value judgement. What is clear, in conclusion, is that the use of tango music to accompany scenes in a Holocaust film is unusual enough to provoke a debate, and an analysis of its potential function, as we have seen.

6.5 EMERGING ISSUES AND SUMMARY

This chapter opened with an examination of Holocaust reception in post-reunification Germany, and was followed by an overview of German cinema since the fall of the Wall. The normalisation of the Holocaust in society, and the increasing transnationalism of cinema were highlighted as two significant motivations behind the music used in the two case studies. The chapter ascertained how the reunification of Germany influenced the reception of the Holocaust, and suggested ways which the ever-changing political and cultural landscape of Europe provided new challenges in representing difficult histories on screen.
A common theme throughout the two reunified German films is the concept of music as an

emotional barrier of some kind. In *Der letzte Zug,* the analepses took both the on-screen characters and the audience back to a time before the war, and the music contributed to this blissful escapism. It gave the on-screen characters relief from the inhumane monotony of the train, and the audience respite from the dark narrative of the film. In *Die Fälscher,* the exotic, sometimes sexualised tango music offers the audience an audial anchor point by which to remain in the modern day present. The incongruous tango music prevents the audience from ever being totally immersed in the film, acting as an example of *Verfremdungseffekt*, as it is such a noteworthy underscoring that it is likely that the audience would consciously acknowledge the score; something which many film composers may be keen to avoid. On the other hand, the melodramatic use of music, assisting in painting a picture of Sorowitsch (C3), may have had the opposite effect, and subverted the music back to its traditional filmic role of immersive underscoring.

Both films utilise what may be coined 'happy music', which acts as an emotional barrier between the audience and the more distressing aspects of the narrative: namely, the horrific conditions on board the train and camp life outside the forging workshop in *Der letzte Zug* and *Die Fälscher* . The volume of music in the two films is also noteworthy when compared with the East and West German case studies. This is due to the increasing transnationalism of cinema and a result of the normalisation of National Socialist narratives in the German film industry, and a heightened focus on commercial success through a melodramatic aesthetic when compared to the more reserved East and West German approaches to similar historical narratives. In both films, we have frequent music, particularly in *Die Fälscher,* where each visit to the counterfeiting workshop is seemingly accompanied by classical music. Another point of interest is this use of classical music, which brings to the foreground the juxtaposition of sounds between the echelons of high culture and the suffering noises of the prisoners outside of the workshop. The high culture of the arias is contrasted heavily with the inhumane conditions of life in the camps, and the context of the Holocaust; the differences between the two films being that *Der letzte Zug* incorporated Jewish music whereas *Die Fälscher* focussed on Western classical music.

One aspect of the reunified German films which is unavoidable is the time in which they were released. With release dates of 2006 and 2007, these films came 61 and 62 years after the liberation of Auschwitz, and almost two decades after the reunification of Germany. Because of this, we were witnessing a new approach to Holocaust memorialisation through German cinema, which has adapted a less loaded, more guilt-free approach to representing it cinematically through the process of normalisation and transnationalism. That is not to say that the East and West German case studies were riddled with guilty undertones, but the

reunified German case studies suggest a more transnational cinematic approach to telling the story, as opposed to one which was confined to the country of production.

In terms of the music specifically, and how it links to the temporal context of the films' production, it certainly had a more "Hollywood"-esque feel. Instrumentation expanding to a full orchestra, and frequent emotional juxtapositions of highly-charged visuals and music appeared far more prominently in the two reunified case studies than the East and West German releases, and conformed to the ongoing transnational approach to Holocaust cinema in Germany.

CHAPTER 7:
CONCLUSION

This thesis set out to analyse the function of film music in German Holocaust cinema, through the close examination of six film case studies. The interdisciplinary nature of the research resulted in an engagement with several fields of academia, incorporating film studies, musicology, German history, and Holocaust studies. The aim of the thesis was to answer the three research questions outlined in the introduction, but also on a broader scale, to ascertain whether the Holocaust has a specific soundtrack or musical code which is universal to all representations. Through the use of the categorisation system of film music functions, the answer is ambiguous dependent on a number of factors. Almost all of the films contain music which conforms to almost all of the broad categories of film music function, but the wide range of musical styles and differing ways in which underscore is used refutes any claim of a consistent, easily branded 'Holocaust soundtrack'. The research presented here provides evidence that film music functions in much the same way across all films, when broad categories are chosen as the framework against which to analyse them. It is likely that any film will contain music which is structural, affects mood, defines a character, or contextualises. It is the more nuanced analyses which are of interest to the scholar, however. As the case studies showed, music that defines a character can be present in all films, but only a deeper analysis exposes the difference between being accompanied by Wagner, Argentinian tango, or Jewish folk song. Likewise, a geographical location functions broadly the same in all film scores, but delving deeper results in the German national anthem, pre-existing operetta music, and romanticised anelepses exemplifying this function at varying points. The value in the findings from the thesis are the specifics in the film scores, set against the broader categories. So while the categories of film music functions were useful as a ring-fencing framework, forming a simple outline against which to work, the scores were most valuable as analyses when divided into individual cues and considered with their synchronised visuals.

In the introduction to the thesis, we asked: How do the political, social, geographical and cultural relationships between East, West and reunified Germany offer differing or similar approaches to the underscoring of Holocaust cinema? It is clear from the earlier discussions in this thesis that there are three distinct approaches to Holocaust memorialisation and remembrance. East Germany, West Germany and reunified Germany had and have differing political and ideological agendas which may have influenced their engagement with a difficult shared past. These circumstances, particularly during the divide, were often to the detriment of progress. The second research question was to ascertain whether the political,

social, cultural differences and similarities between the three countries contributed significantly to the nature of the film music composed or selected in the respective case studies. Finally, the third research question aimed to discover how victims were represented musically, and to investigate whether these representations were religiously or culturally sensitive, clichéd or stereotypical in some form.

Chapter 4, the East German chapter, opened with an examination of Holocaust reception in East Germany, and continued by contextualising East German cinema for the case studies, *Nackt unter Wölfen* and *Jakob der Lügner*, which formed the most significant part of the chapter in the form of two textual analyses. The chapter investigated the role that the Communist, anti-Fascist government played in engaging with the Holocaust, and the subsequent impact this had on cinema and film music. A key focus was the sparse use of music, demonstrating how this linked to the conventions of film scoring in East Germany, but also included a wider link to politics, society and culture. The notion of Jewishness in film music was also approached.

The most significant analytical focus in the two East German case studies was the sparse scores. Due to East Germany's disengagement with their role in the Holocaust, it is possible that the composer Joachim Werzlau would not have been at ease pouring his emotions into a full orchestral, sentimental score, even if one had been required. An emotional response to the Holocaust in East Germany may have been perceived as a sense of responsibility and guilt, and the distance which a sparse score, both instrumentally and temporally, would have produced, was in keeping with East German socialist realism. The representative and realistic everydayness of art in the socialist realist style expected of composers would have rendered a musically and emotionally complex score incongruous. The prevailing anti-fascist film style of the time was to be restrained and realist in style, and the music reflected this. *Nackt unter Wölfen* contained very little music, but it did utilise historically accurate music to promote a sense of verisimilitude. The diegetic camp band performing the march, and the rendition by a prisoner of a well-known German folk song added to the camp realism and assisted the audience in engaging with the concentration camp environment. Despite music being sparse and lacking melodramatic flourishes in both films, mood music was nevertheless present. In *Nackt unter Wölfen,* it was provided through the prisoner singing and marching in the cell, encouraging audience empathy towards the character. In *Jakob der Lügner*, the use of analepses, and occasional jovial underscoring, provides moments of light-heartedness in a darker narrative. Moments such as the change to a major key when a flashback to Jakob's former lifestyle was shown, and the "jug rendition" of the *Donauwellen* waltz, provided the audience with a respite from the ever darkening situation in the ghetto.

Structural film music is present in *Nackt unter Wölfen*, with the diegetic march offering an underscore to the introductory scenes. Likewise, in *Jakob der Lügner,* the opening credits are underscored musically, introducing the violin and one of the motifs almost immediately and acting as a structural introduction to the film. Finally, the notion of Jewish music was investigated in *Jakob der Lügner,* which contained a simple 'Jewish' violin timbre, creating an explicit atmosphere of Jewishness in the ghetto, and highlighting a use of film music at its most basic representational level. Where historically accurate context is firmly established in *Nackt unter Wölfen* by the use of camp orchestra and the *Buchenwaldlied,* it was the clear Jewish context which was established in *Jakob der Lügner* through instrumentation and musical style, which established a religious and cultural context. Character music was present in both East German case studies, with the the character of Jakob in *Jakob der Lügner* accompanied explicitly, with the violin motifs constantly signposting his journey through the narrative at various moments in the film. The marching on the spot of the prisoner in *Nackt unter Wölfen* was less significant, with the focus on a minor character rather than the key characters resulting in this function being subsidiary in this film, while also broadening the narrative's context. This scene did, however, raise the interesting notion of a visual equivalent of meta-diegetic music, where the character was using music to daydream of another geographical location, which the audience can only assume.

Chapter 5, the West German chapter, examined Holocaust reception in West Germany, which included the significant event of the *Historikerstreit,* or Historians' Debate. It engaged with a history of West German cinema, and the oncoming of New German Cinema. Textual analyses of *Aus einem deutschen Leben* and *Hitler, ein Film aus Deutschland* followed on from the contextualisation of West German cinema. The key issues differed significantly between the two case studies. In *Aus einem deutschen Leben,* the lack of musical score for large parts of the film were discussed, and the impact of a 'silent score' on the reading of the film examined. In *Hitler, ein Film aus Deutschland,* the legacy of Richard Wagner was the focus, and a scene containing music from Wagner's Ring Cycle was analysed.
The West German film music response was no more mainstream in style than East Germany, with the two case studies, *Aus einem deutschen Leben* and *Hitler, ein Film aus Deutschland,* highlighting abstract, sparse underscoring and the use of classical music. This approach to underscoring the films, while offering a full orchestral score in a collection of case studies where sparseness seemed to be the predominant mode, did not result in a typically West German response, but instead, in the case of *Hitler,* a regurgitation of the Wagner-Hitler 'problem'. The movement of New German Cinema affected the type of scores used, with the aesthetic styles highlighted in chapter 5.2 validating a use of music which in

retrospect seems unconventional. *Aus einem deutschen Leben* was a commercially unsuccessful film, and the lack of music was highlighted as being partly responsible. While *Aus einem deutschen Leben* depicted a desk killer effectively, the ultra-realist style of the film did not require any intra- or extra-diegetic drama, and thus music was kept to an absolute minimum. As discussed in chapter two, the lack of music in film may be both advantageous and counterproductive in creating a successful cinematic mood or experience. In *Aus einem deutschen Leben,* the concept of realism is most keenly visible. The lack of diegetic music, excepting the incongruous opening credits, creates an ultra-realist, sterile audio-visual experience which may be perceived as both fascinating and highly uncomfortable. The matter-of-factness surrounding Lang's rise to Auschwitz *Kommandant* did not require dramatic use of music, nor visual dramatics. This conformed to the realist style in New German Cinema at the time of its release, along with the use of avant-garde techniques, alienation and a fragmented narrative. While it may be expected that all six films in the thesis would include structural film music, given that a large majority of films use opening and closing credits and scene transitions, *Hitler, ein Film aus Deutschland* was an exception here. This was because of the choice of one scene for the case study, isolated from the rest of the film.[35] *Aus einem deutschen Leben* included opening credits which, despite the incongruous, surprising nature of the synthesised opening theme, conformed to the criteria of structural film music, as it is musical inclusion for the sake of form or structure; in this case to introduce the film. Mood music was present in *Aus einem deutschen Leben,* despite the film containing very little music. The whistling of the *Deutschlandlied* pre-empted the forthcoming political murder, showing an example of mood music acting in an anticipatory fashion. In *Hitler, ein Film aus Deutschland,* mood music was achieved by the inclusion of a funeral march underneath discussion of the Holocaust. Removing the Wagner-Hitler dichotomy and the Wagner-Hitler-Holocaust trichotomy from the foreground for a moment, and taking the music back to its simplest functional form, a funeral march accompanying discussions of mass killings appears appropriate and straightforward as far as its application as *film* music is concerned. With regard to character music, it encourages, either explicitly or implicitly, empathy and audience identification with both protagonists and antagonists. In the West German case studies, *Aus einem deutschen Leben* contains such music, but there is only one involving Lang, and a further minor example fulfilling its criteria. The use of the humanising piano accompaniment to Lang towards the end of the film offers a strong sense of irony and

[35] Music is used functionally to commence and conclude each section of the film, but this use of music was located outside of the focus of this thesis.

suggestiveness, without ever being explicit in its function. The short scene in the same film where an off-screen prisoner sang the Communist anthem *Die Internationale* hinted at the political leanings of the peripheral character, but it was an insignificant part that the man plays in the film. Had it been the protagonist singing a political song, the case would have been stronger that this was a clear example of music fulfilling a characterisation function. In *Hitler, ein Film aus Deutschland,* it was argued that Wagner's music acted as character music not only for Himmler as he played the role of tragic hero. We considered Wagner's music, and particularly Siegfried's funeral march, as an accompaniment to Himmler's recollections of making difficult yet 'necessary' choices for Germany. What is also noteworthy is that, despite a minor character being accompanied by music, both West German films did not include music which offered significant elements of characterisation. The audience was left in the dark, metaphorically speaking, when it came to identifying with the key characters, at least in terms of music. This could have been due to reluctance from the filmmaker to make Lang, in *Aus einem deutschen leben,* a character with which the audience could associate or empathise, thus maintaining the realist aesthetic of the film. Finally, contextual music is present in *Aus einem deutschen Leben* using the aforementioned example of the German national anthem. The geographical and temporal location is hinted at strongly by the whistling Nazis, and social context is established partly through the music, but by means of the *mise-en-scène*. Issues of the clouded history of the anthem were raised, and its use in the film was a strong political signposting for the characters and audience. The singing of the communist song in the prison cell also hints strongly at the temporal space and geographical location, with the narrative at this time being in a period of political uncertainty, where fascists and communists commonly clashed. In *Hitler, ein Film aus Deutschland,* the use of Wagner to represent the Nazis could be seen as contextual. The music of Wagner accompanying discussions of genocide sets the context and atmosphere for the scene, even though this atmosphere and context may be perceived differently dependent on the audience's familiarity with the composer and his controversial reception. The funeral march, taken out of its original operatic frame, constructs another context in the film.

Chapter 6 examined post-reunification Germany, and included critical overview of Holocaust reception in Germany, followed by a study of German cinema since the fall of the Wall. The challenges of combining East and West Holocaust remembrance, the normalisation of the Holocaust in society, and the increasing transnationalism of cinema and increasing levels of melodramaticism in Holocaust narratives were key focuses of the chapter. The key aims of the chapter were to ascertain how the reunification of Germany influenced the reception of the Holocaust. The case studies in the reunified German chapter

offered more extensive musical scores to analyse. *Der letzte Zug* saw the inclusion of a repetitive audio-visual motif which acted as structural music, by reinforcing a strong symbolic image of the train in the audience at regular key moments in the narrative. In *Die Fälscher,* the prime example of structural music is heard over the opening credits as the post-war beach at Monte Carlo is visualised, and accompanied by the prominent tango theme found throughout the rest of the narrative. In reunified Germany, normalisation and transnationalism may have encouraged melodramatic scores, and mood music was ubiquitous. In *Der letzte Zug,* the use of frequent pre-war analepses created a mournful nostalgia not only for the on-screen characters, but, through empathy, for the audience too. *Die Fälscher* introduced mood music simultaneously with the opening credits, albeit in an incongruous form, with the modern, upbeat, and sleazy tango music offering an unexpected atmosphere at the opening of a Holocaust film. The operetta songs and classical music also offered a mood, but it was, as we examined, not the prevailing mood of despair expected in a concentration camp, but rather one of comfort and masking against the external horrors of the rest of the camp. This was evidence of musical emotional gates or barriers are evident. In *Der letzte Zug*, we werre infrequently relieved from the dark, claustrophobic interior of the train in favour of pre-war analepses. Here, the audience has an audio-visual respite before being suddenly plunged back into the 'present' of the journey. In *Die Fälscher*, the incongruous tangos and pleasant arias shielded both the prisoners and the audience from sounds of misery and death in the outside camp. The relatively comfortable location of the forging workshop combined with an almost constant classical underscoring promoted a false sense of security, and encouraged a blocking out of reality through a numbing of the audial senses. This could be seen as a production technique, in order to ensure that the films were not too harrowing for a mainstream audience. Musical intervals, like in *Der letzte Zug*, provide the audience with 'breathing space', and remove them from the unrelenting trauma which the narrative oppressively provides. This remedial use of music functioned both as a respite from the horrors of the visual, but also acted as a tragically ironic counterpoint to the on-screen narrative. The use of analepses in *Der letzte Zug* enabled the director and composer to build characterization through the choice of musical accompaniments. The different families had various musical themes which followed them through the narrative, and the Yiddish song *Di Grine Kuzine* was utilised as a universal theme for their suffering, being used to represent several characters at different moments in the film. Likewise, in *Die Fälscher,* the identification and personality of Sorowitsch's character was heavily influenced by the use of tango music throughout his story arc.

With regard to characterization, the Jewish element of the score was discussed in *Der letzte Zug*. The analepsis showing Jakob Noschik performing *Di Grine Kuzine* depicted

Jewishness to the point of overemphasis, providing explicit context. Certainly the scene involving this particular Yiddish song featured a Jewish character with several stereotypical characteristics in terms of appearance and musical repertoire. Of course, the filmmakers will not have set out consciously to offer explicitly, stereotypically negative scenes to their audiences, and there is definitely a clear distinction between using stereotype or cliché in post-war films, and the far more serious use of anti-Semitism in some National Socialist films, but applying such loaded musical underscores to a stereotypically Jewish scene may lead to the same assumptions and associations in the audience that existed during the Second World War, albeit of far less severe nature. Alternatively, a more likely argument is that the filmmakers are using accepted musical conventions to accurately depict a Jewish character, and that is simply a case of assisting the audience in associating and understanding the on-screen character. Finally, *Der letzte Zug* evoked realism through the large amount of time spent in the dark, claustrophobic train wagons. The lack of music underscoring in this distressing location emphasised the melodramatic misery, groaning, and sound of the train travelling towards death. The analepses, along with the music, were the only moments where the realism was temporarily broken in favour of emotive cinematic music. It must be stated that there is a difference between a film in a realist style, like the West German *Aus einem deutschen Leben,* and a film which strives to be authentic or real, as *Der letzte Zug.* The latter is certainly not in the realist style of some earlier New German Cinema, but attempts a disturbing, real authenticity through the prolonged scenes with no action or music.

The six case studies, all Holocaust related, contained vastly differing narratives, with an eclectic choice of musical accompaniments. However, the wide-reaching effect of the four film music categories on all six films highlights that even in diverse narratives, music manifests itself in similar ways, creating context, characterisation, mood or structural integrity. It also highlights that there is not a specific Holocaust film music style or aesthetic, as the variety of scores have exemplified. The fact that, in six films, the music ranged from synthesised opening titles, to Jewish folk song, to Argentinian tango, yet still conformed to the four categories of film music function, suggests that any music can be used in a Holocaust film, and it is the individual context which defines a score, not a broad essentialist categorisation or labelling.

In terms of general observations valid across chapters and case studies, film music, can function as an audial emotional barrier for the audience against the horrors of the visual, affecting the atmosphere and mood of the *mise-en-scène*. These emotional barriers can both discourage the audience from feeling negative emotions, through a similar technique

to Brecht's *Verfremdungseffekt,* while simultaneously promoting positive emotions on occasion. This was a commonality found in three of the case studies: *Jakob der Lügner, Der letzte Zug* and *Die Fälscher*. Throughout the thesis, the juxtaposition of high culture versus inhumanity has been also been highlighted. Five of the films studied included either contemporary popular music or classical music, and juxtaposed this against a Holocaust narrative. The only exception was *Aus einem deutschen Leben* which was largely devoid of any significant music, diegetic or otherwise. When music of any kind is juxtaposed against the inhumanity of genocide, an uncomfortable yet intriguing audio-visual experience is constructed. There may be certain confusion in the audience, as they are potentially placed in a position to consider the issue of which of the visual or audio elements is the dominant force. They may choose to watch the visual of the Holocaust and be horrified, or consciously acknowledge the music, acting as the aforementioned emotional barrier, which may numb the horrors of the visual somewhat. Regardless, in all of the applicable case studies, music accompanying a Holocaust narrative has shown its effectiveness and poignancy. Another aspect of each score which became clear upon examination was the use of recurring audial or audio-visual motifs, which resulted in the musicological term *leitmotif* being applied in several cases. Whether the motif was a solo violin accompanying the character Jakob in *Jakob der Lügner,* a song from an operetta accompanying the counterfeiters in the workshop in *Die Fälscher,* or an orchestral underscore to a repetitive visual motif of a train in *Der letzte Zug*, the *leitmotif* was used surprisingly frequently, both explicitly and subtly. It was unusual in that the musical theme represented more than one character, object or situation. It is the norm that a *leitmotif* represents just one of these at a time, but the train motif represented different situations at various points in the film. The *leitmotif* encourages audience identification with a character or situation, as the music becomes ingrained in the mind, and adds a human, emotion-driven aspect to the recurrence of the respective character on-screen, whether positive or negative. In a subject matter which to some may be totally incomprehensible or unpalatable, the use of recurring musical motifs may assist in creating a more accessible narrative in terms of recognising characters, locations or objects pertinent to the story.

When it comes to forming an effective comparison between East and West, we are left with sparse, emotionally neutral scoring in the East, and functional, sparse and classical music techniques being utilised in the West. In essence, the stylistic traits of the musical underscores link them together, despite the differing ideological contexts. In the four case studies chosen from East and West Germany, the music does not match the robust political differences which the countries were experiencing in reality, but rather they all offered intriguing, emotionally-apprehensive underscores. In other words, the East and West

German film scores were, unlike the countries' politics, very similar in their general aesthetic. The lack of musical score also restricts emotional involvement from the audience. It offers an uncomfortable, neutral approach to the audio-visual experience, and does not purport to draw the audience in emotionally. To a modern-day audience accustomed to Hollywood 'blockbusters', this might seem unusual and even uncomfortable, but to East and West German audiences dealing with the Holocaust on screen, the lack of commitment from an oversentimental musical score may have mirrored their respective countries' initially hesitant engagement with the Holocaust.

We argued that the use of pre-existing classical music in film arrives with certain connotations or assumptions. Music and meaning is a complex research area, especially concerning the notion that music contains inherent meaning. In Wagner's music, as heard in *Hitler, ein Film aus Deutschland,* or in the operetta music heard in *Die Fälscher,* meaning was attributed to the music from the composer. The *Gesamtkunstwerke* of Wagner and the operetta arias both had underlying narratives, and these narratives are brought, subconsciously, to any instance where the music is used in a modern setting. An audience may not be aware of Wagner's Ring Cycle, but the meaning still exists, and any use of the music in a filmic context is consequently taking that specific music *out* of its original context. On the other hand, original film music has the advantage of being written solely with the meaning of the narrative in mind, and is not anchored or hindered by any pre-existing connotations. That is not to suggest that pre-existing music is any less appropriate or effective in film, but rather that pre-existing associations, whether problematic or otherwise, are absent in music composed specially for film.

The study of musical representations of Jewish characters resulted in interesting comparisons between all three countries studied. Jewishness is, as we explored in chapter two, a difficult concept to define in a musicological context, but many of the case studies researched in this thesis contained music which suggested Jewishness in one form or another. The use of such music can have two contrasting functions. The first is a conscious, literal musical representation of Jewish culture, taking into account instrumentation and musical style. However, the same representations can also be viewed as possessing a sense of negative stereotyping through the use of cultural clichés. An example of the former was the score to *Jakob der Lügner,* where a solo violin performing simple yet melancholic motifs offered the audience a sense of the Jewishness without overstating it.

In a broader sense, the most obvious comparison focussed on the contrasts between East and West Germany. The reactions to the Holocaust in the two countries were very different, with the East German anti-fascist approach contradicting West Germany's metaphorical

sweeping under the carpet of the difficult historical subject matter. In East Germany, the anti-fascist focus could be seen as a disengagement or denial of the country's role in the Holocaust. Indeed, the East Germans washed their hands of the event in many ways, and lay the blame on the fascists and capitalists across the border. Of course, as we have seen from the discussions on film music functions, a cinematic score can be both a very emotive aspect of any production but also act as an emotional barrier, and these emotions are not only felt by some members of the viewing audience, but must also exist in the composer or film producers in the first instance. In order for a composer to produce a successful and emotionally-rich soundtrack, immersion in the subject matter must generally take place. For example, Howard Shore visited the sets of *The Lord of the Rings* (2001-03: dir. Peter Jackson) and *The Hobbit* (2012-14: dir. Peter Jackson) to soak himself in the subject matter in order to compose a score he felt would be worthy of the narrative. While some composers would not feel the need to immerse themselves as deeply as this, a true and thorough understanding of the narrative is essential for the composer in order to gauge the mood and required emotional levels of the film. Arguably the most observable comparison, however, was that of the Cold War nations of East and West Germany, and the newly reunified modern day Germany. Almost immediately, the engagement with the Holocaust, in both political and social circles, but also the film world, began to expand at an increasing rate due to the normalisation debate and the increasingly transnational direction of cinema. There was a new vision and focus on how the reunified nation could finally unite in memorialising their history through museums, memorials, film and art.

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